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1.—1. *Bombyx Mori*. (a) Cocoon cut open. (b) Cocoon. (c) Eggs. (d) Pupa. (e, f) Cocoons denuded of rough exterior silk. (g) Skein of silk. (h, j, k, l) Moths. (m, m) Larvæ, or worms. 2. *Antheræa Mylitta* or *Tasar* Moth. (a) Male. (b) Female. (c, d) *Tasar* cocoons with their pedicels, showing natural attachment to branches. (e) Cocoon. (f) Cocoon cut open.



2.-1. *Attacus Ricini*. (a) Male. (b) Female. (c, d, e, f) Cocoons. 2. *Antheraea Assama* or Muga Moth. (a) Male. (b) Female. (c, d) Cocoons.

From the Natural History Museum, South Kensington. By permission.



a



b



d



c



e

3.—Attacus Atlas. (a) Male. (b) Female. (c) Pupa. (d, e) Cocoons.

From the Natural History Museum, South Kensington. By permission.



4.—"INDIAN POPPY."

A well-known Leek design.



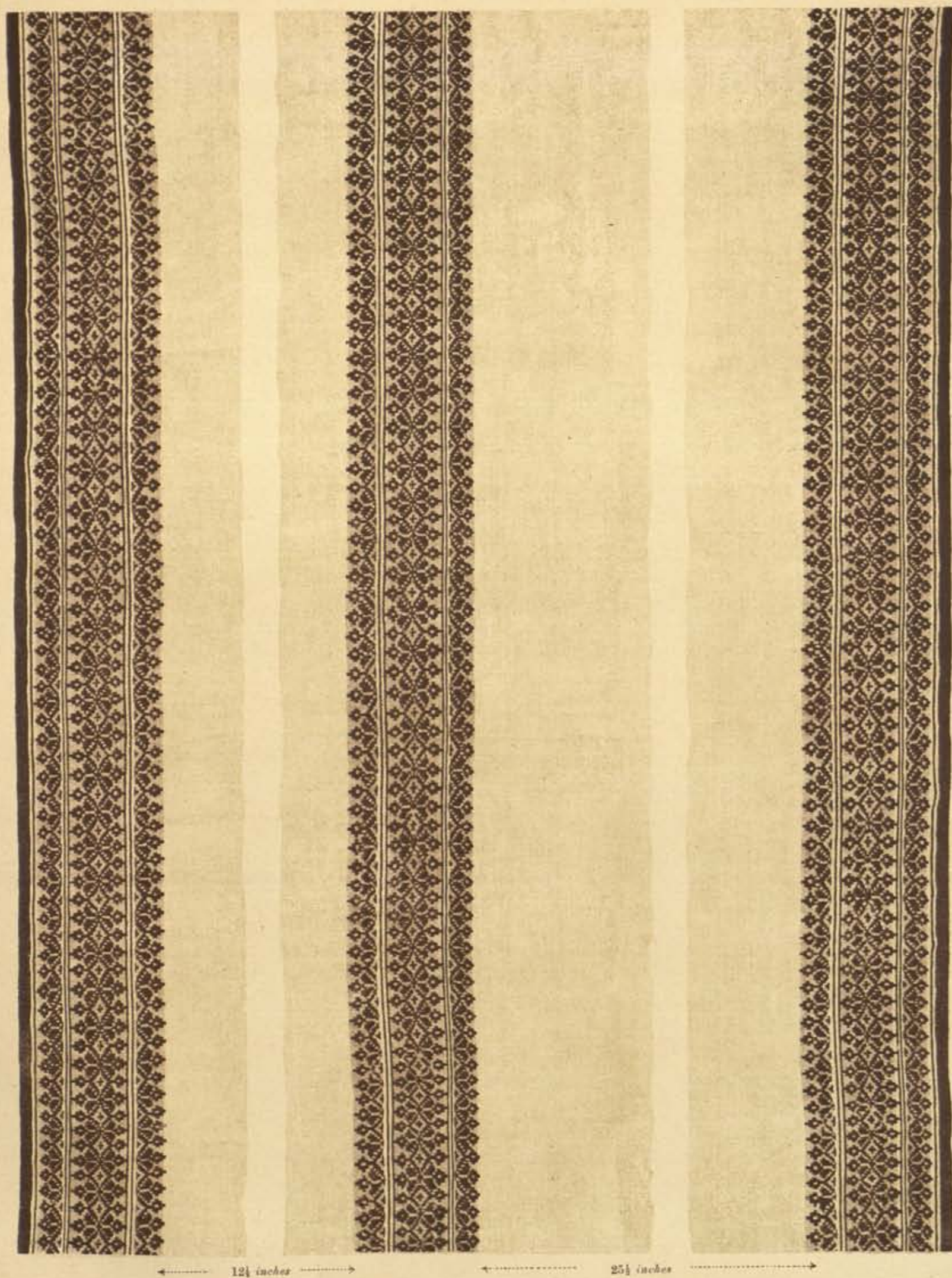
5.—"DAMASCUS."

Design worked in Tasar Silk at the Leek Embroidery School.

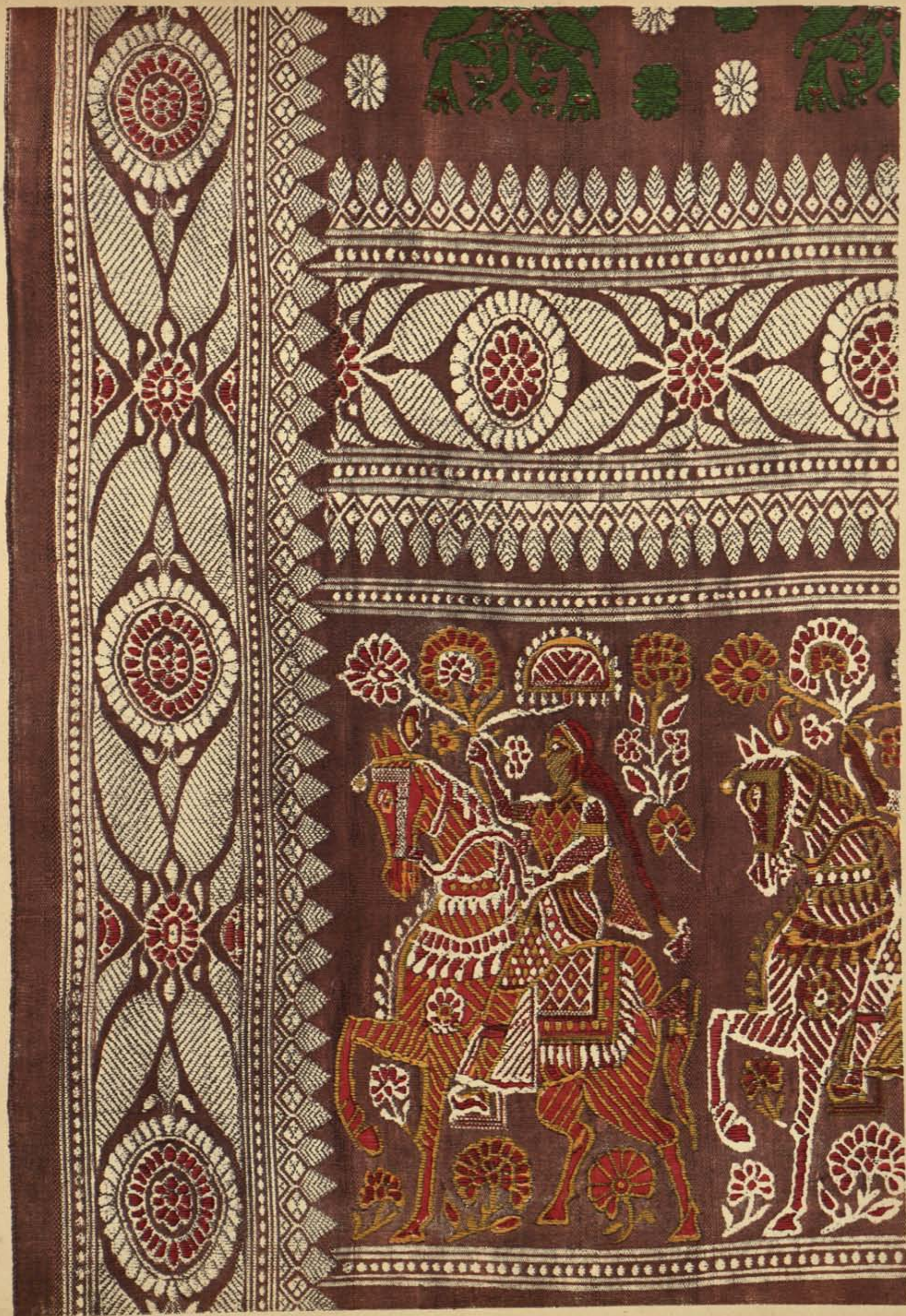




1.—1 (a & b).—*Rekhis* (old and new styles). 2.—*Chaukara*. 3 (a & b).—*Matras* (old and new styles). 4 (a, b, c, d, & e).—*Charkhanas*. 5.—Twilled gown piece. 6.—*Churi*. 7.—*Banhu*. 12.—*Hawai duré*. 18.—Belting net.

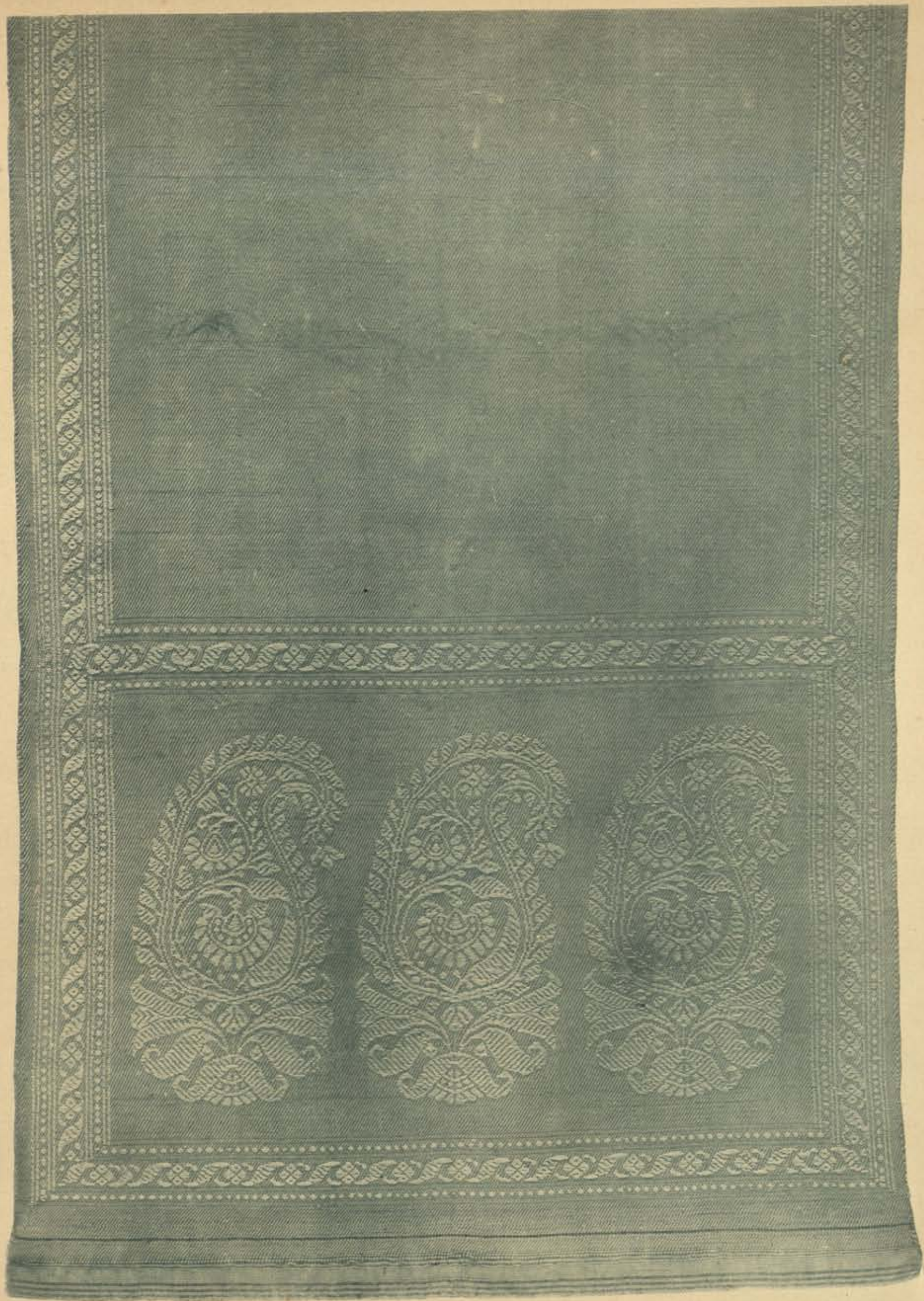


2—(8) *Sari* WITH THREE BORDERS, MIRZAPUR SILK.





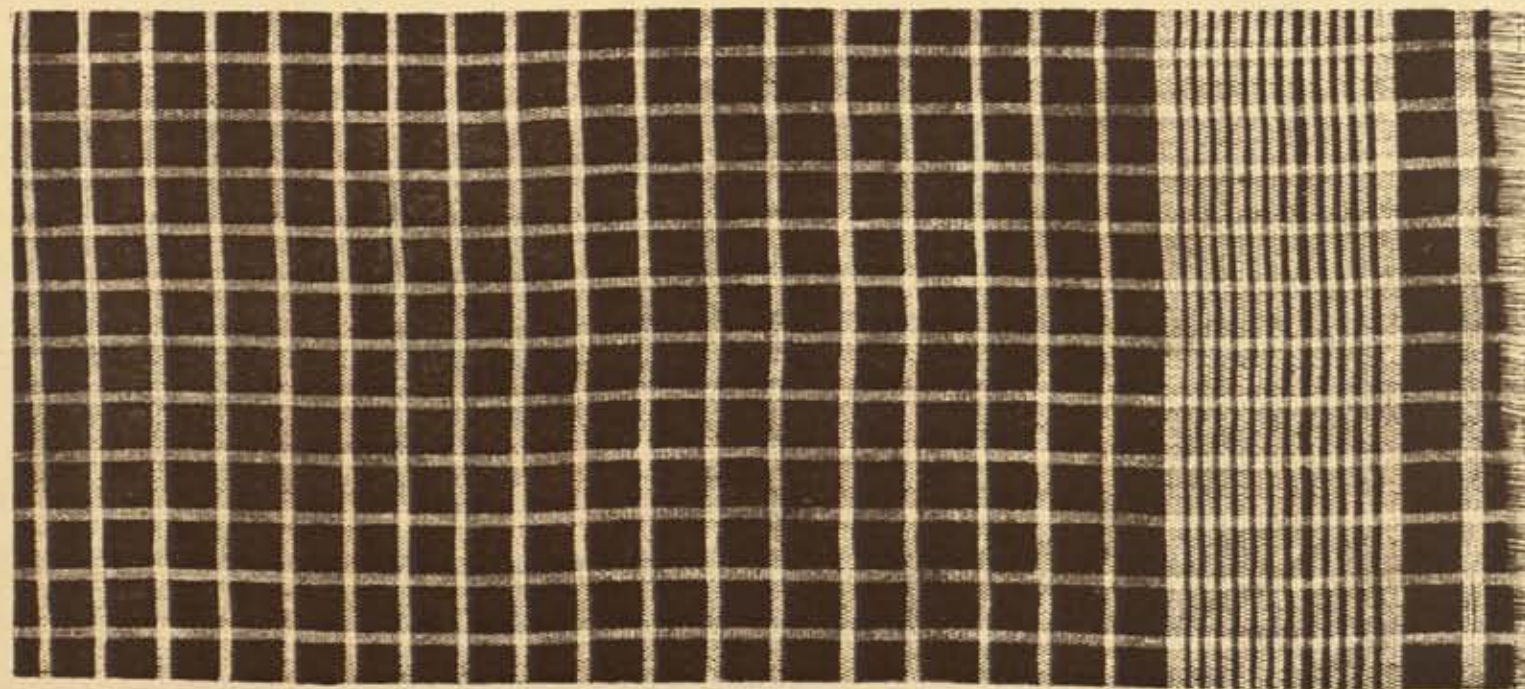
4.—(96) BALUCHAR *Butedar Sari* (NEW STYLE).



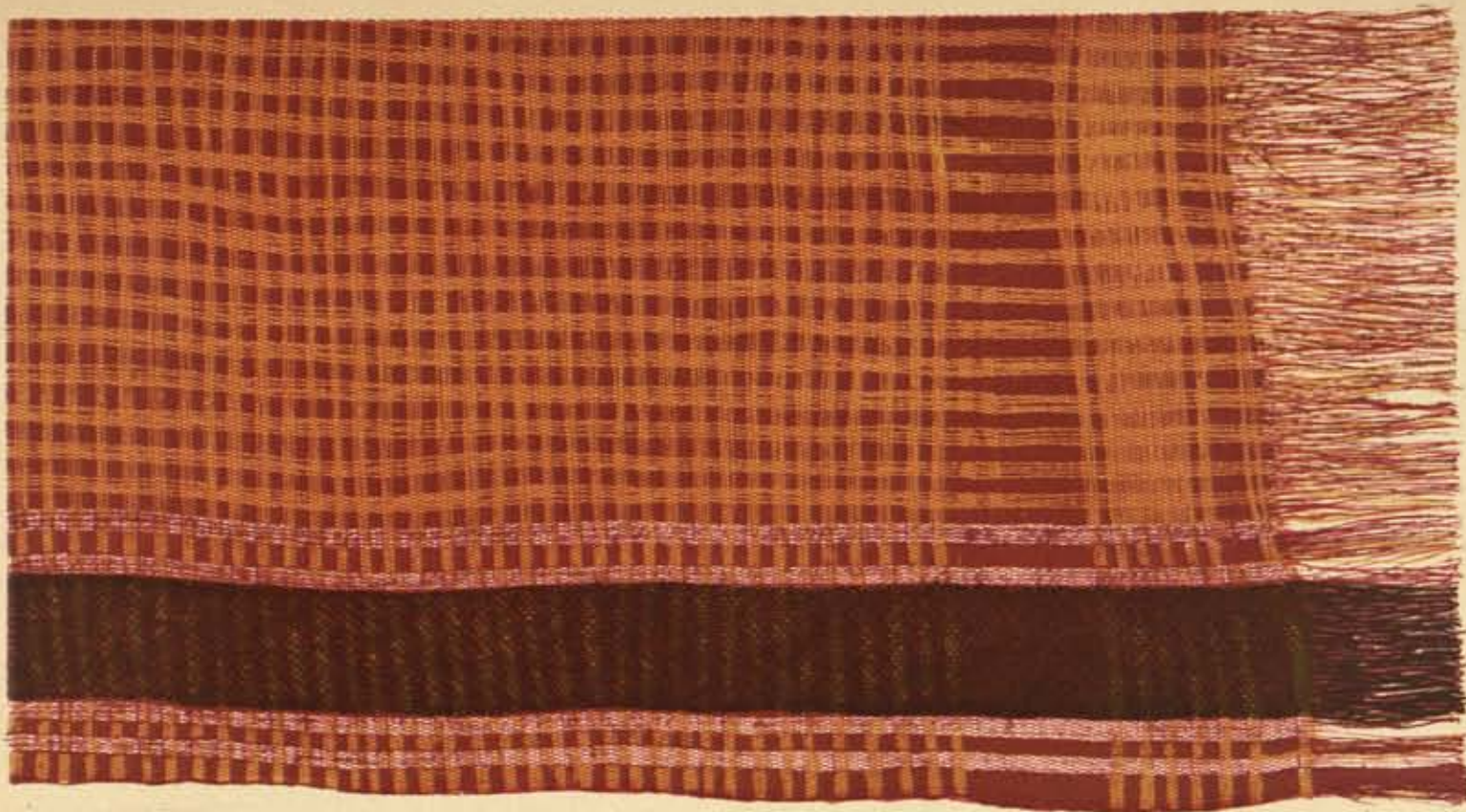
5.—(10) BALUCHAR SCARF.



11



13



16

6.—(11) *Dhari*. (13) *Phulikat* HANDKERCHIEF. (16) CHECKED *Matkas*.



15



146

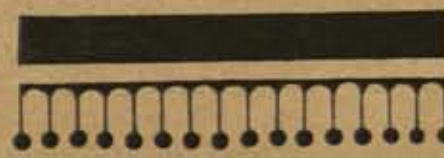
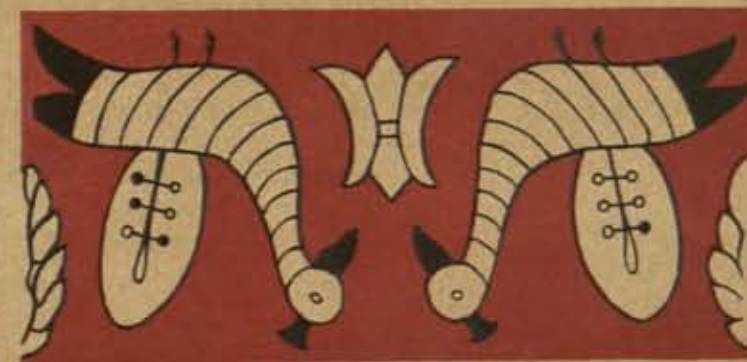
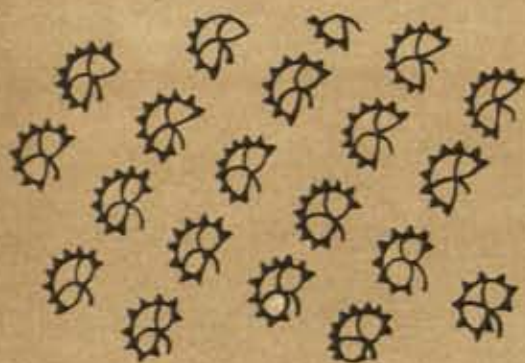
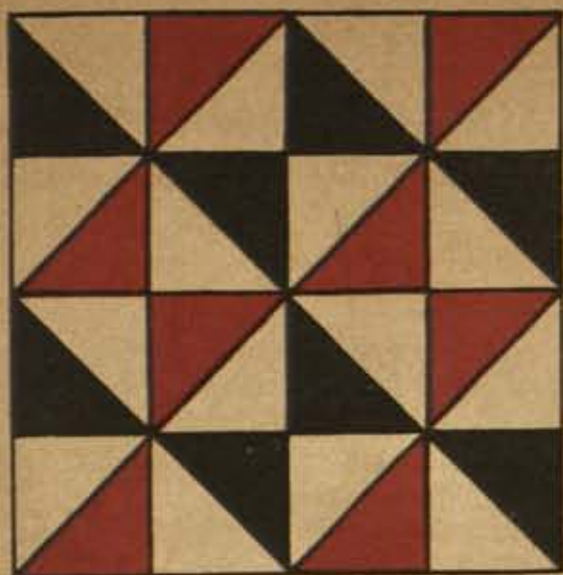


144

7.—(14a & 146) PRINTED HANDKERCHIEFS. (15) *Namabalis*.

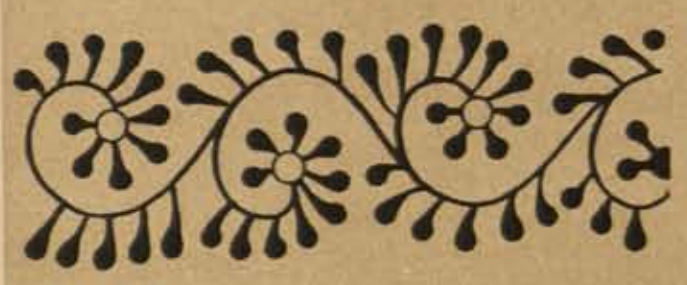
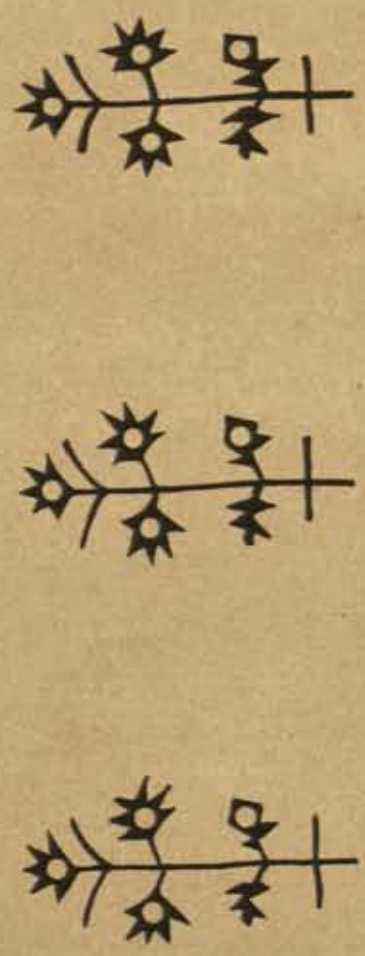


8.—(17) GOLD EMBROIDERED PURSE AND THREE SKEINS OF DYED SILK.

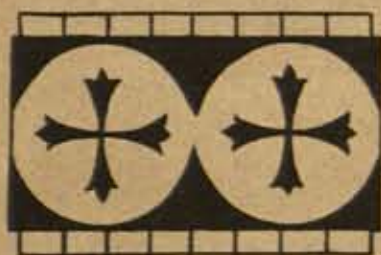


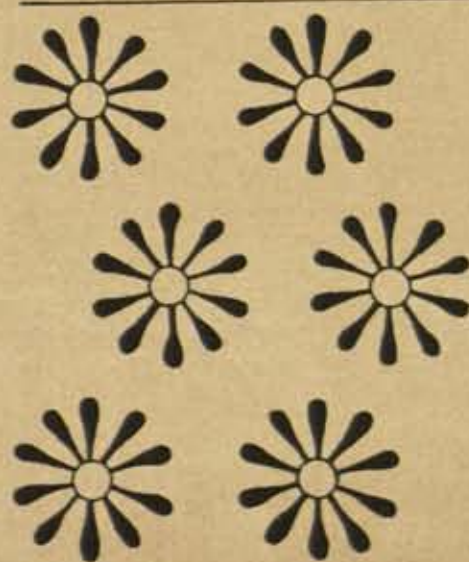
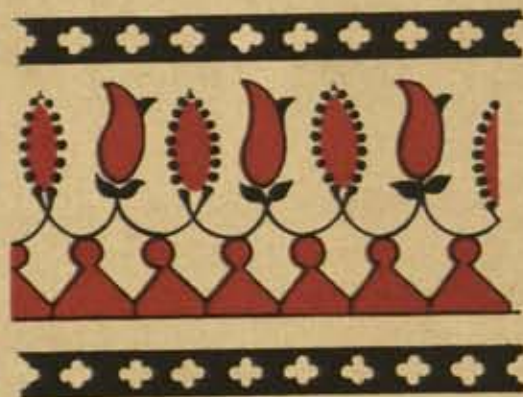
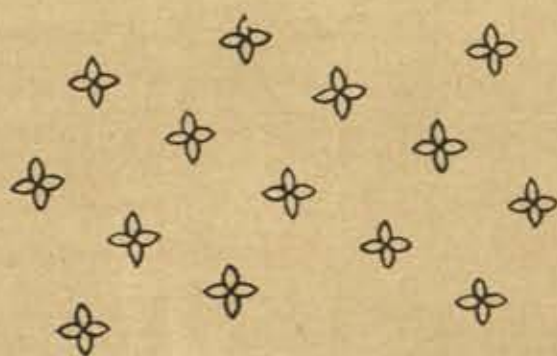
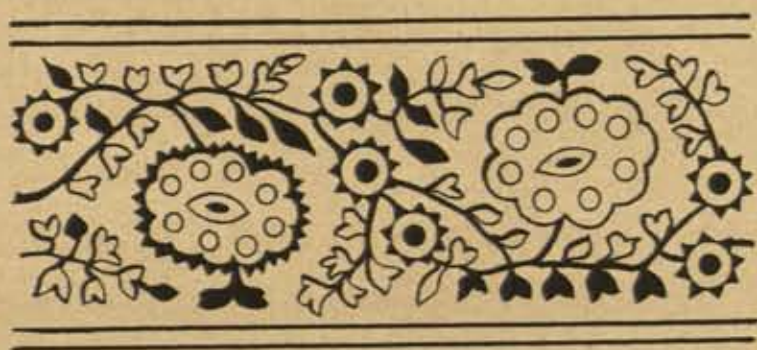
Stamped cloth prints

76.—STAMPED PATTERNS.



77.—STAMPED PATTERNS.







92 (1, 2, 15).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me for the information of Government, as proof that my condemnation is not unjust."—E.T.



93 (8, 9).—IMPORTED COLOUR-PRINTED FABRICS.

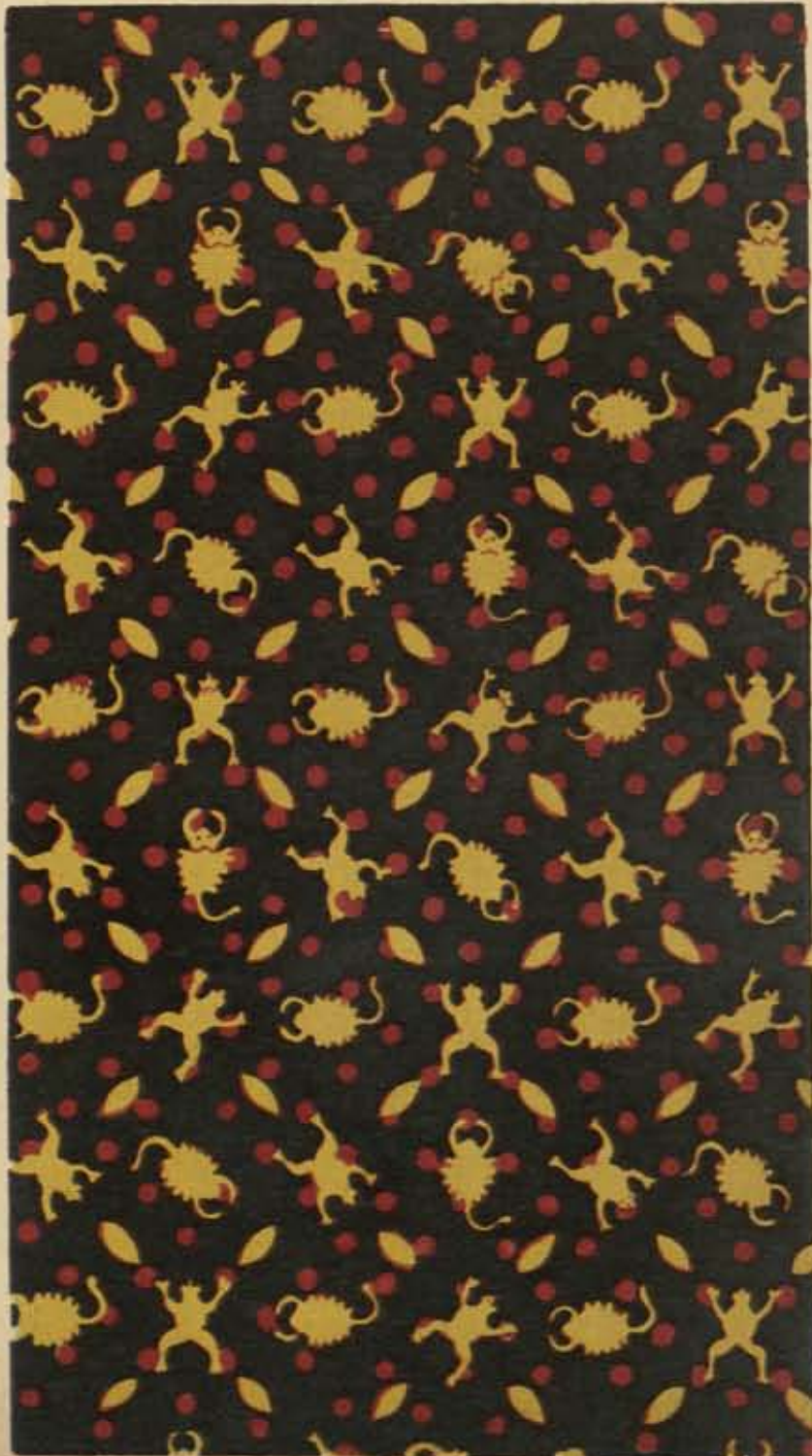
"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.

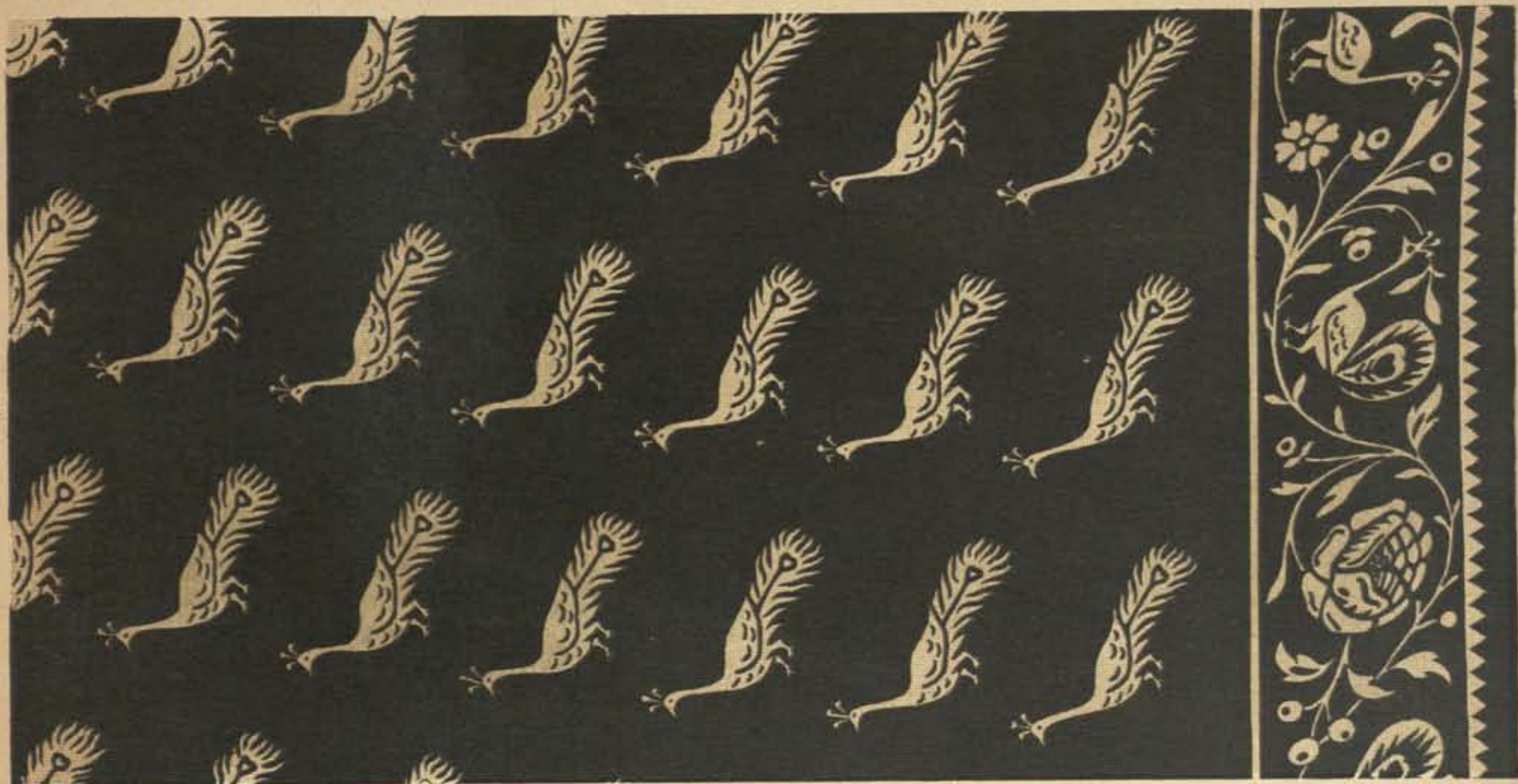


94 (13, 14, 17).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.

17





95 (10, 18).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.



96 (4).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.



97 (5.7)—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.



98 (16).—IMPORTED COLOUR-PRINTED FABRIC.

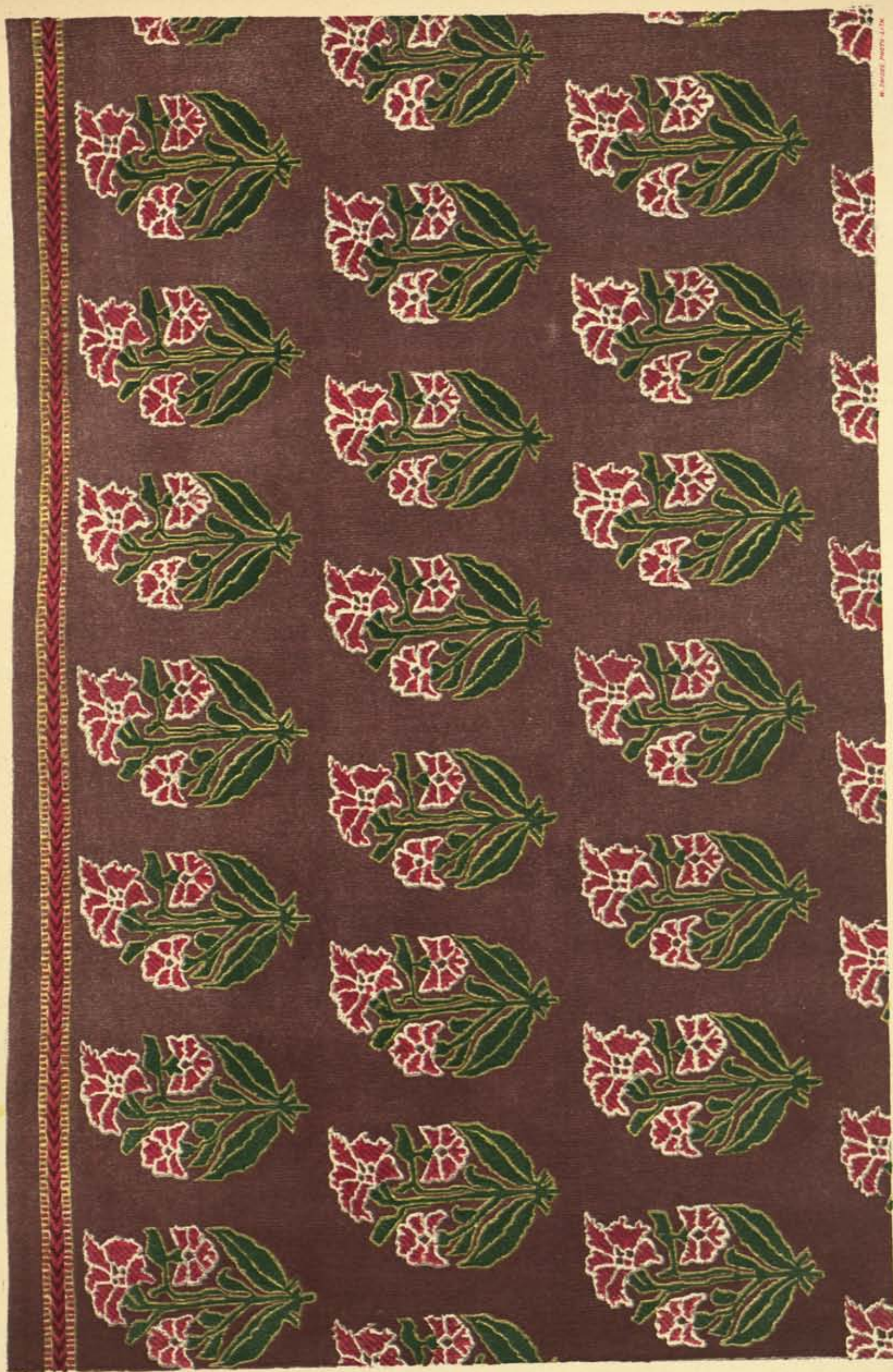
"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me for the information of Government, as proof that my condemnation is not unjust."—E.T.

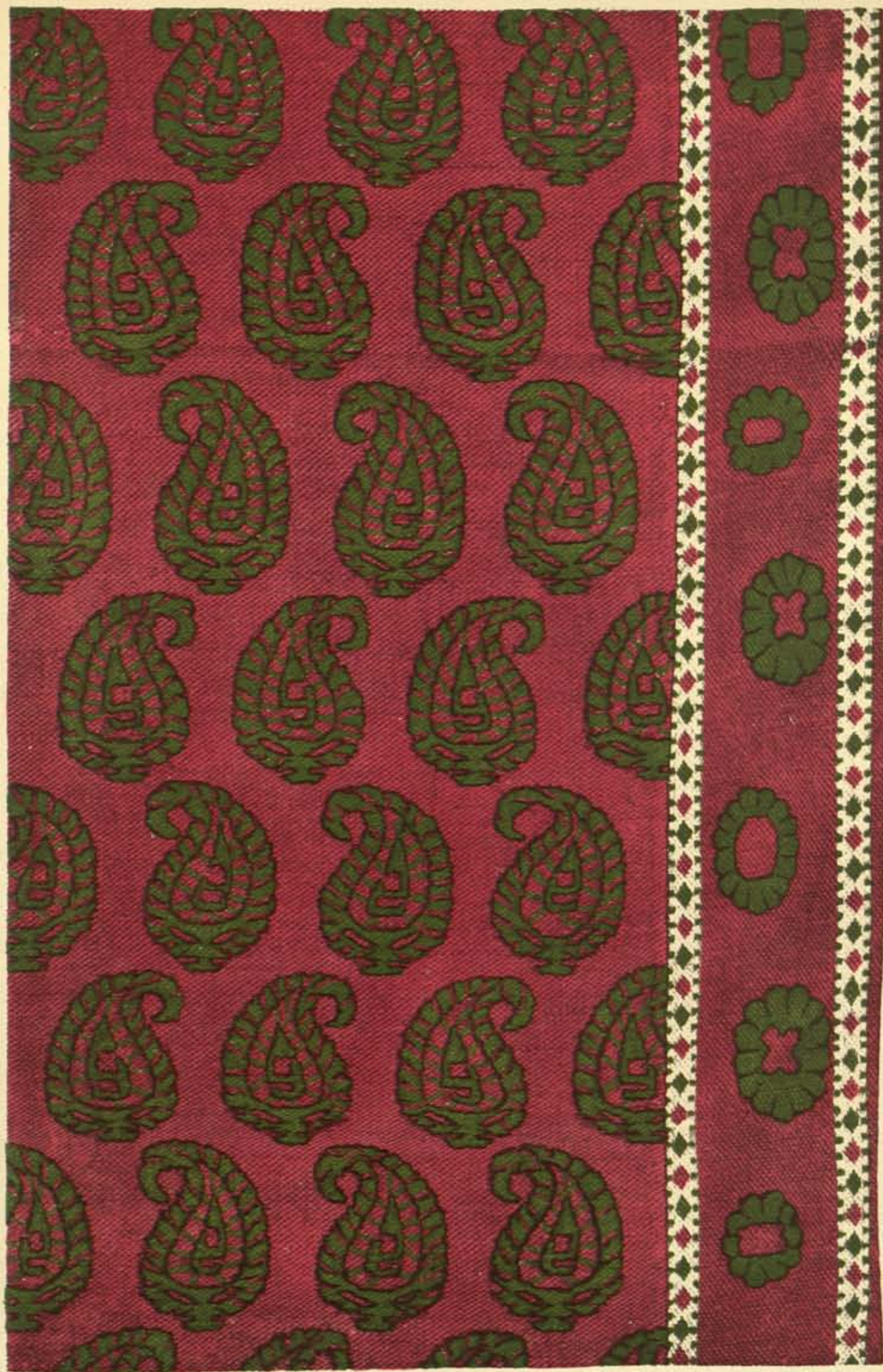




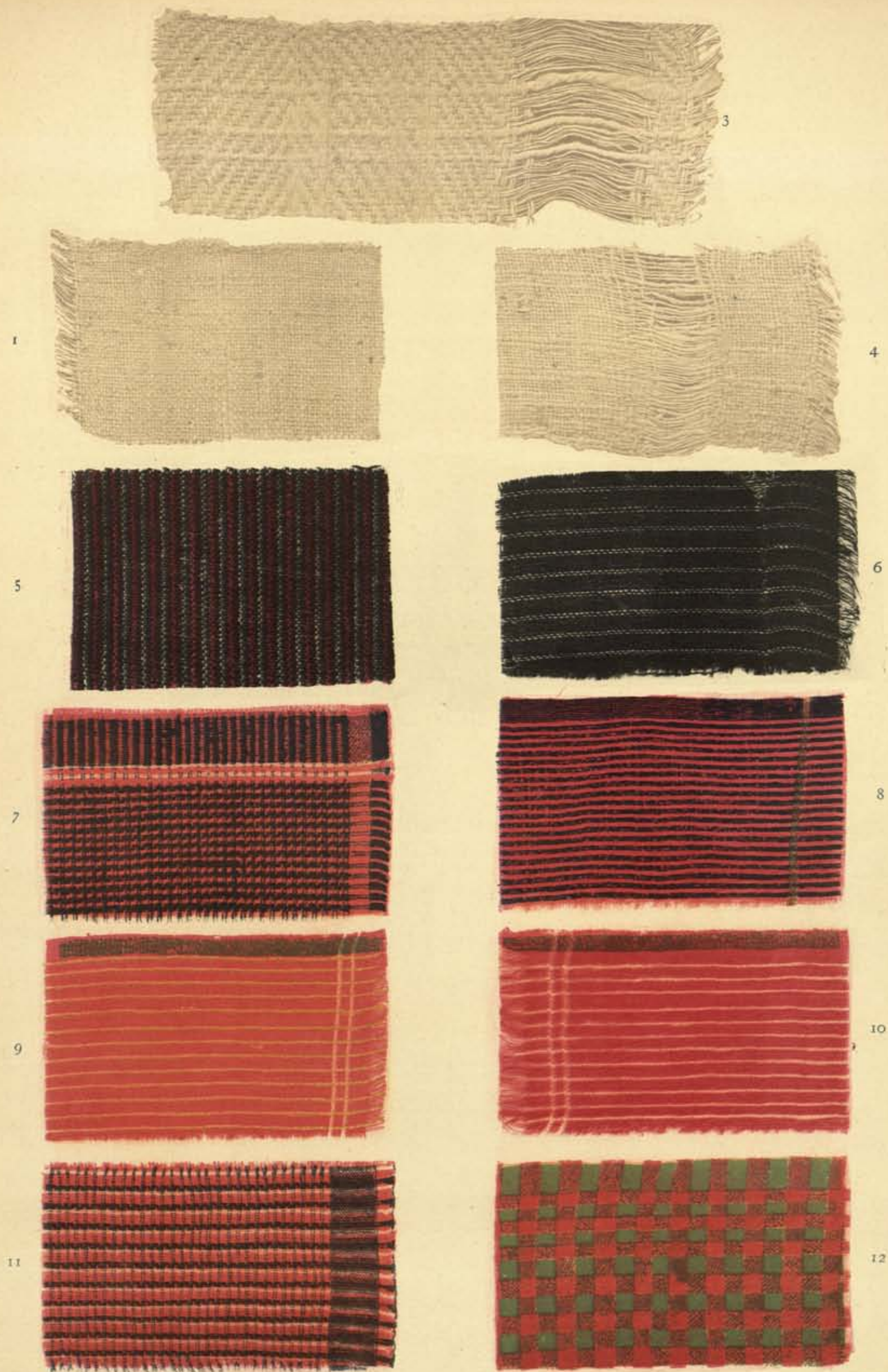
PRINTED COTTON. MADRAS.

WOVEN SILK MADRAS.





WOVEN SILK SHAWL. BANGALORE.



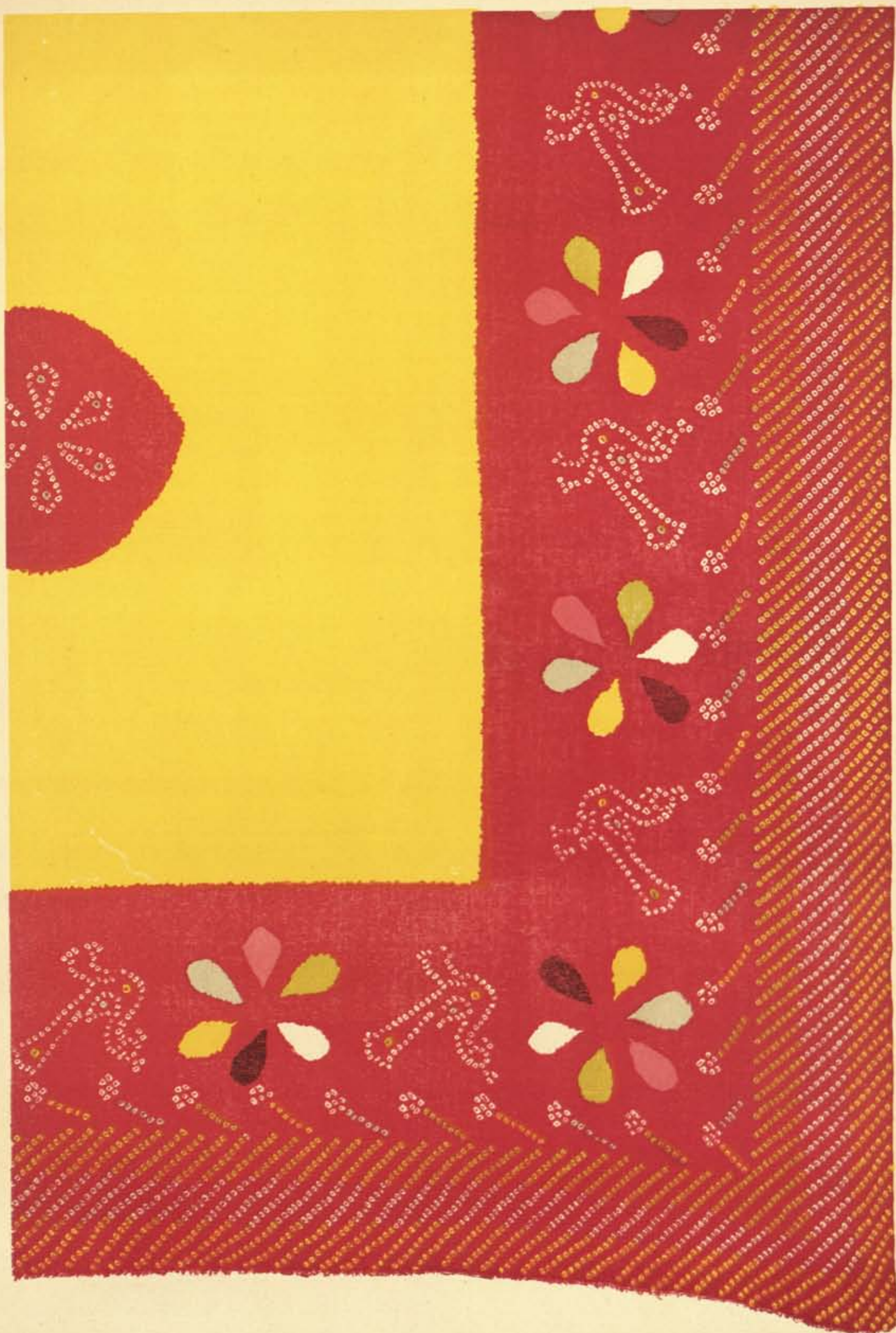
NO. 14.—CLOTHS OF LOCAL MANUFACTURE. (*See Appendix*). AJMERE.

1.—Reza. 3.—Khes. 4.—Dhoti Jora. 5.—Susi. 6.—Susi.

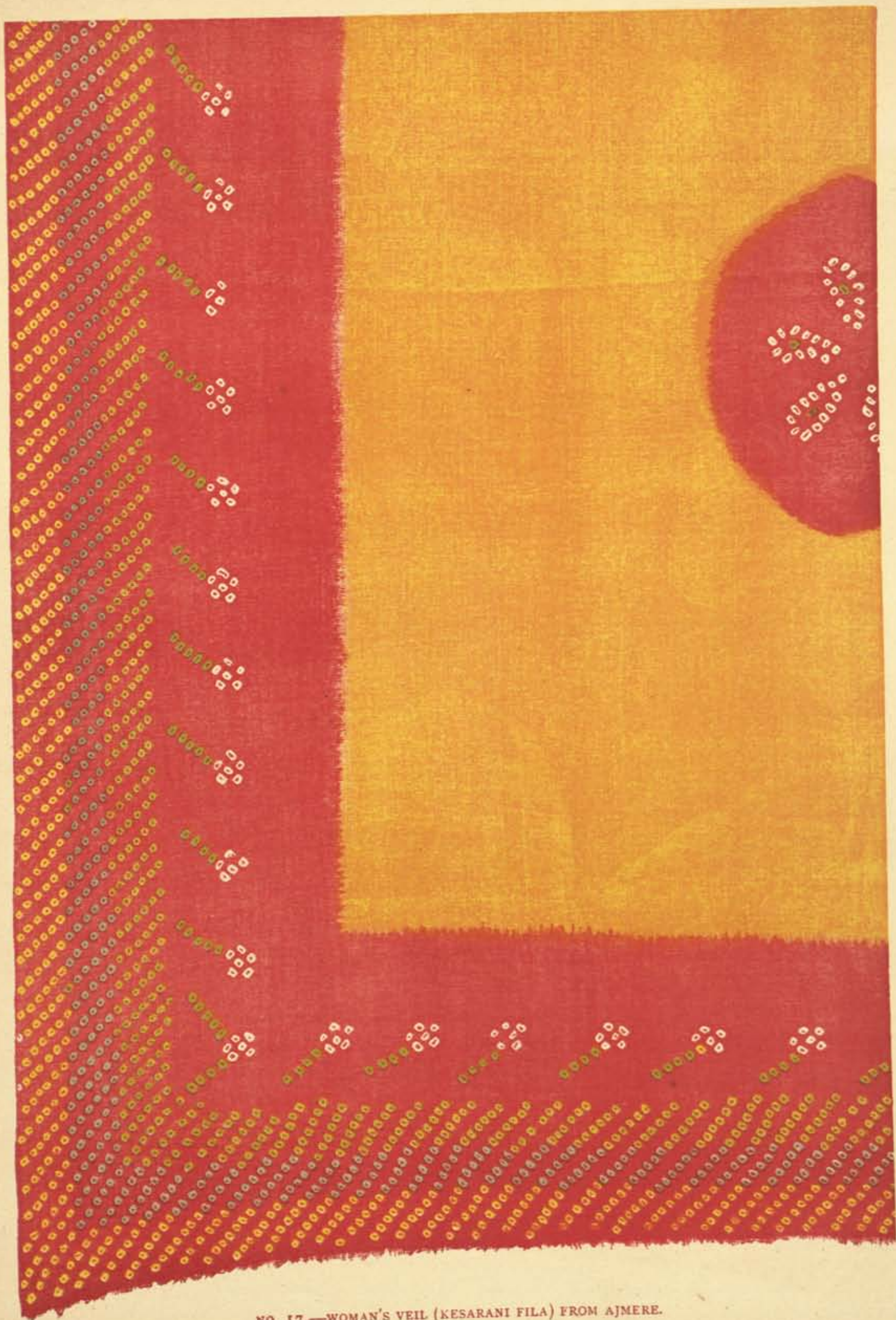
7.—Susi. 8.—Susi. 9.—Susi. 10.—Susi. 11.—Susi. 12.—Charkhana.



NO. 15.—WOMAN'S VEIL (KALEDAR ORHNI) FROM AJMERE.



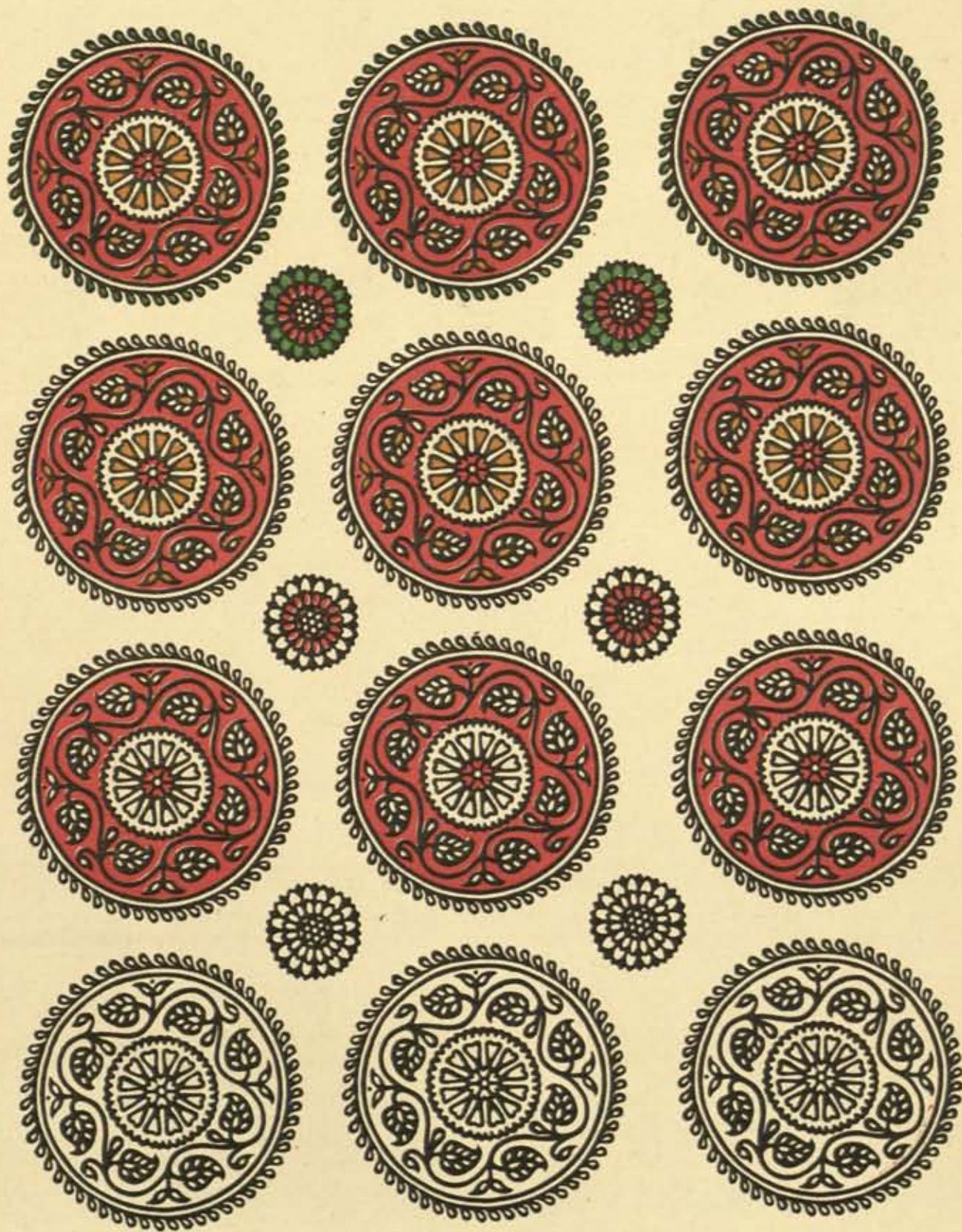
NO. 16.—WOMAN'S VEIL (POMCHA) FROM AJMERE.



NO. 17.—WOMAN'S VEIL (KESARANI FILA) FROM AJMERE.



NO. 18.—WOMAN'S VEIL (DHANAK) FROM AJMERE.



1.—Outline.

2.—Red block added.

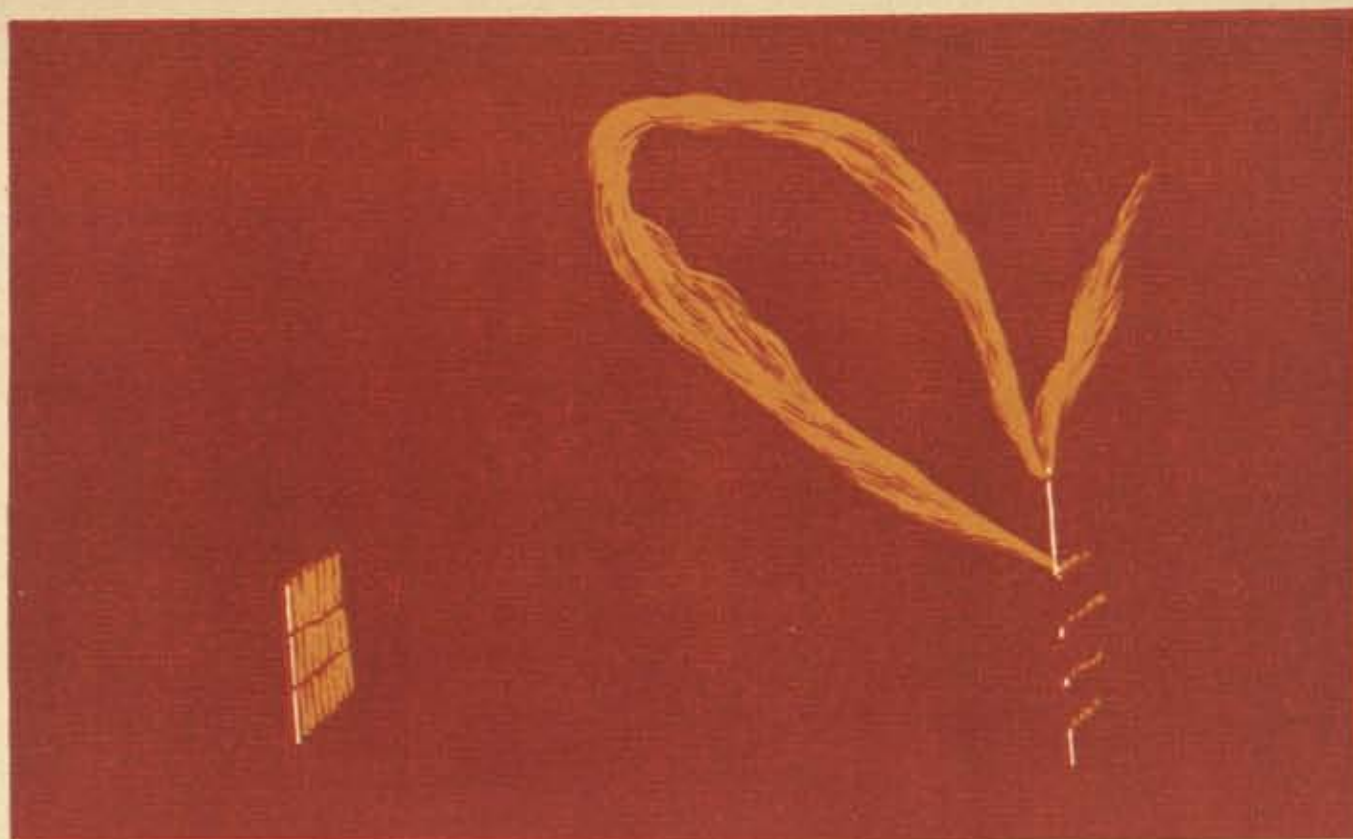
3.—Yellow block added.

4.—Complete pattern.

NO. 20.—STAMPED CLOTH TO ILLUSTRATE THE MODE OF MAKING FLOORCLOTHS, FROM AJMERE.



NO. 21.—TURBAN DYED WITH A PATTERN OF MANY COLOURS (LAHRIYA). AJMERE.



PHULKARI WORK IN THE PUNJAB.

BY MRS. F. A. STEEL.

THE word *phulkari* means a "flowering work," and might therefore be applied to any embroidery. It has, however, in a great measure, been restricted to one particular kind, which is only employed as a decoration for the *chaddars* or head veils of women, and in one or two districts to the petticoat also. By the natives themselves the work is divided into three branches: 1st, the true *phulkari*, where the pattern is diapered at intervals over the cloth; 2nd, *bagh*, or garden, where the whole surface is ornamented by a connected pattern; 3rd, *chobes*, where the edges alone are ornamented and the centre left plain. The distinctive feature of the original *phulkari* work, uncontaminated by exotic amendments, is the stitch, which is purely and simply a darning stitch, done entirely from the back. It is a curiously distinctive work, following the track of certain peoples and tribes with unvarying certainty, modifying itself to new conditions, and so becoming of positive ethnological value.

It seems indubitable that wherever the stalwart Ját tribes of the south-eastern plains came from, with them came the original *phulkari* workers; for the art, almost unchanged, lingers still in its best form among the peasants of Rohtak, Hissar, Gurgaon, Delhi, and to some extent in Karnal. Rohtak may be said to be its home, and here, say the census returns, the Hindu Ját, untouched by Muhammadanism or Sikhism, thrives thickest. Here it is a work of leisure—the work of women, who, after doing yeoman's service with father or husband in the fields, sit down in the cool of the evening to watch their threshing floors, and leaning, as I have often seen them, against the heaps of golden grain, darn away with patient, clumsy fingers at the roll of ruddy cloth upon their lap. It is a work of faith, savouring somewhat of sowing seed in the red-brown soil, for nothing save a few tiny stitches shows the pattern growing on the inner side of the folded cloth. Its beauty is to be manifested later on, with the rare holiday-making, when the worker will, perhaps, for the first time, unfold the veil, to see and wear the fruits of her labours. The first two (1 & 2) patterns in the accompanying illustrations show the oldest specimens of pure *phulkari* work I have been able to secure. It will be observed that the green and white threads are cotton. This points probably to an older time still, when silk was unknown, or too rare for common use; this is the more probable, because we find some tribes in Hissar using wool. Another peculiarity is that the fabric itself is employed geometrically as an inner decoration; so that the medallions and diamonds, &c., are not merely patterns of silk worked on, but a combination in yellow and madder-brown. This is distinctive of the original work, and is only possible where absolute accuracy of thread-counting is observed. It is only to be found nowadays amongst the true Hindu Játs, even the infinitely more refined workers in Hazára and Jhelum being unable to work the small stitches and big spaces required in this mixed decoration. The next patterns show the modern work of the Hindu Játs, which in method, pattern and colour remains unchanged *as yet*.

Then follows the beautiful *bagh* work of Hazára and the neighbouring districts. It is worthy of remark that Mr. Ibbetson, in his "*Punjab Ethnology*," remarks that the very tract where we find this *bagh* work at its best was originally peopled by Hindu Játs, who were afterwards conquered by Muhammadan tribes. Curiously enough, the modification in style is just what might be expected under such circumstances. The fabric becomes finer, the labour in consequence infinitely greater; while the embroidery ceases to be a decorative adjunct, and becomes the cloth itself. At the same time, the distinctive stitch, the distinctive merits, which had caught the stranger's eye, remain. It is free-work in servitude; and while in Rohtak at the present day the Ját woman works for herself, in Hazára and the neighbouring districts the fine work is all done to rich orders, and most big houses keep dependents constantly embroidering. I have purposely chosen the most perfect specimens of this *bagh* work I could secure. They are done with unusual care, yet even here the first "rift within the lute" may be detected, which, I have no

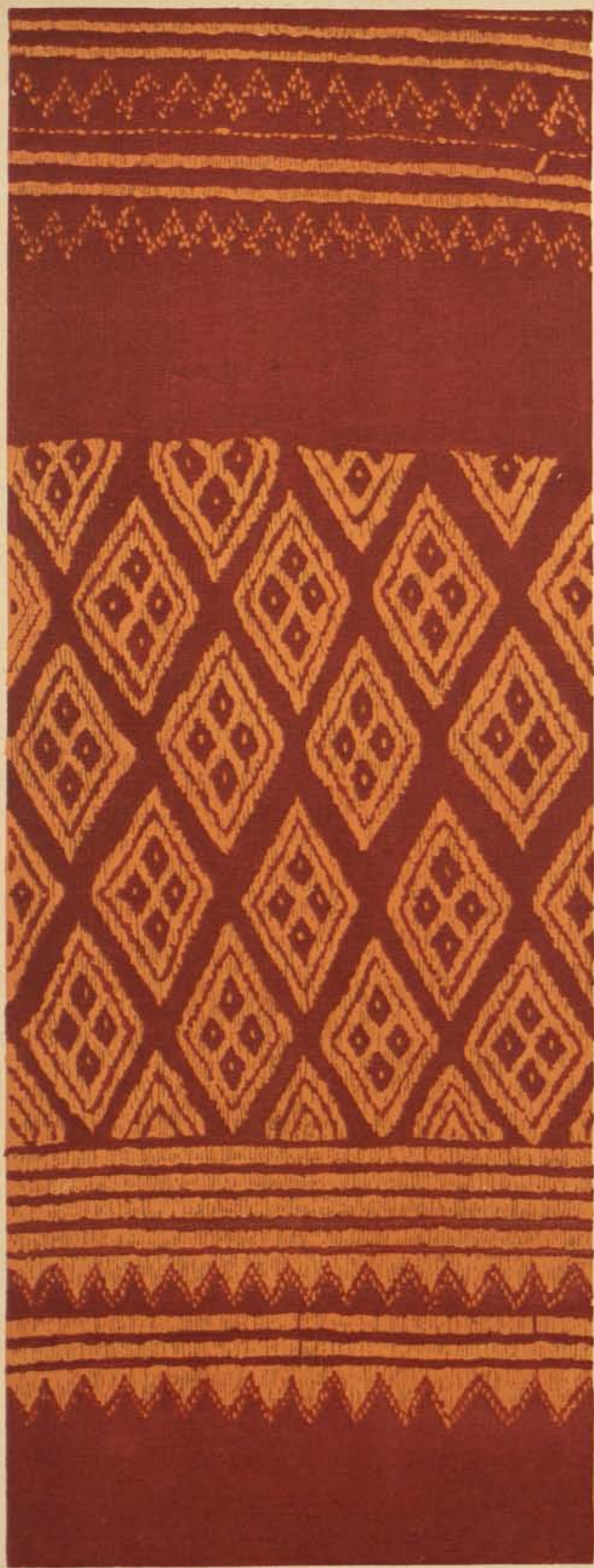
2.—VERY OLD BORDER, SHOWING HIGHLY DECORATIVE DARNING WORK.



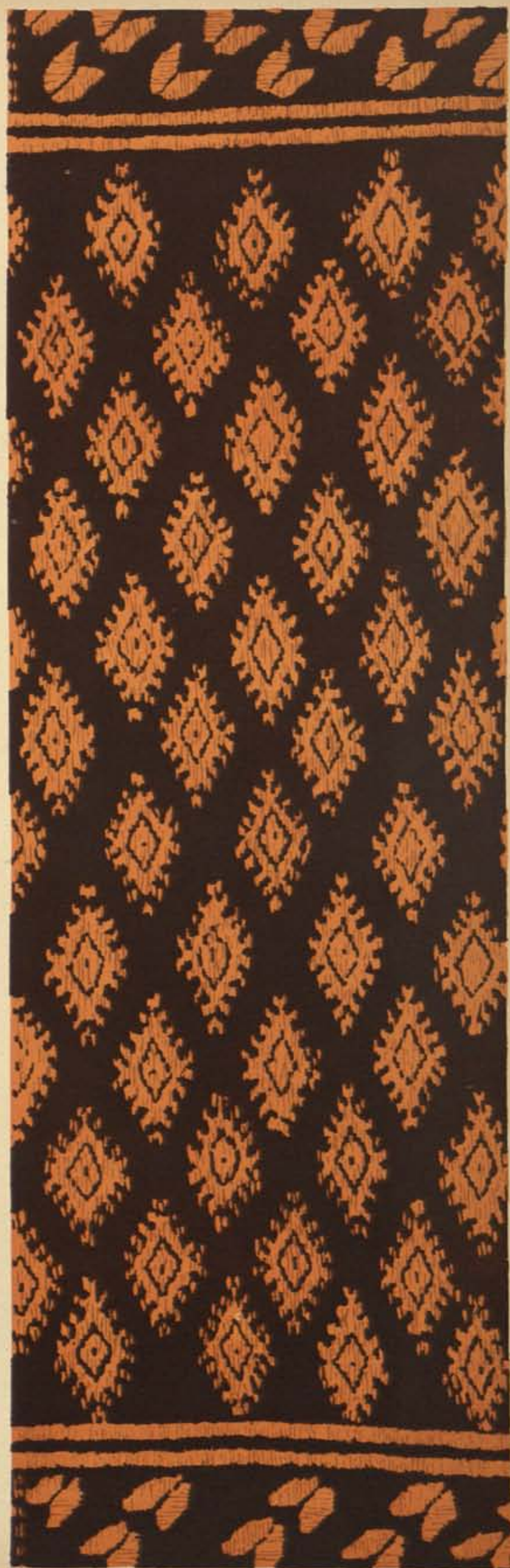
ROHTAK.

1.—VERY OLD WORK, BRINGING THE GROUND IN AS A DECORATION.



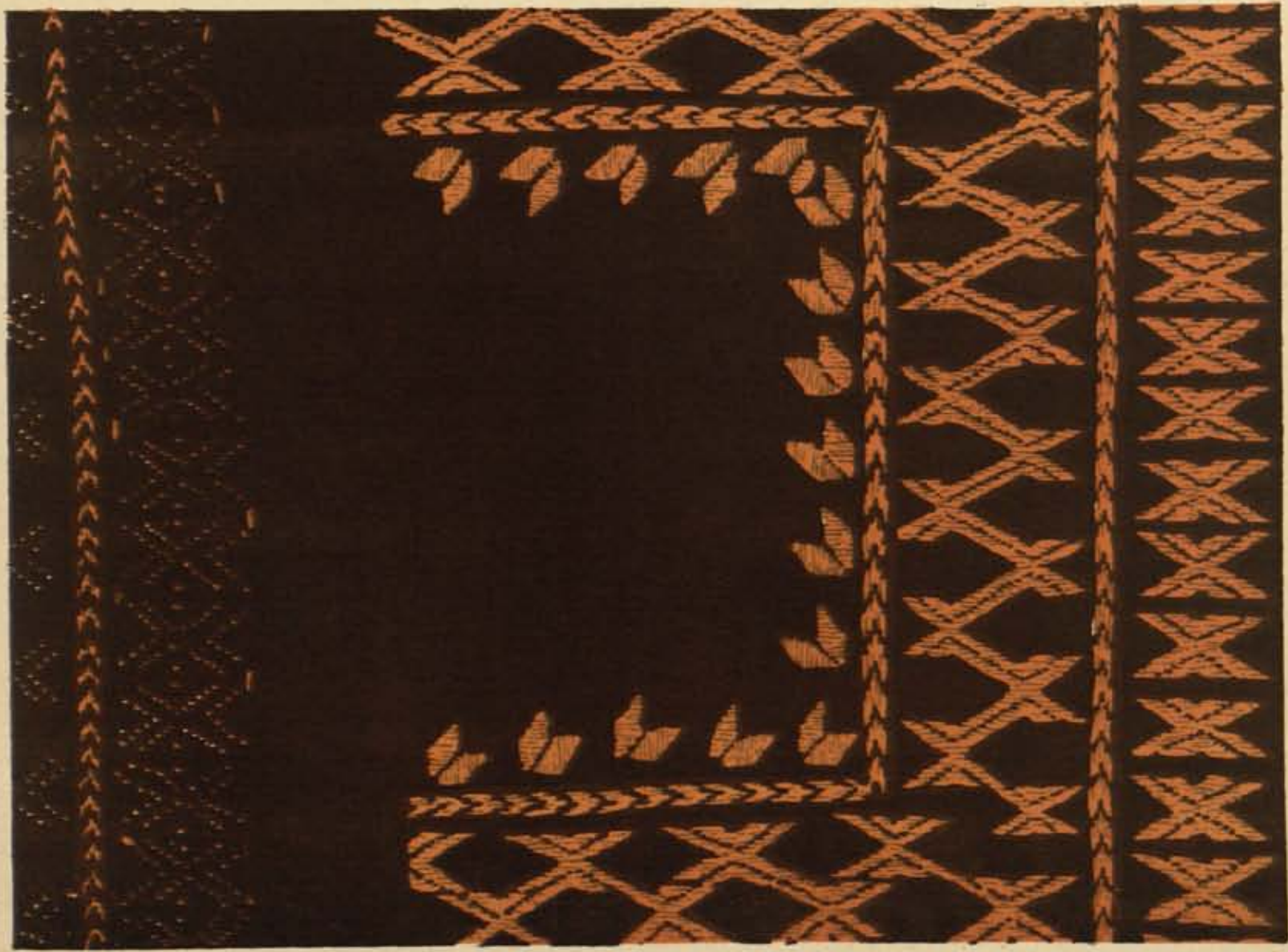


3.—MODERN ROHTAK WORK, SHOWING METHOD OF
WORKING FROM THE BACK.



ROHTAK.

4.—MODERN WORK.



5.—MODERN, BUT UNCHANGED.



6.—NEW PATTERN, BUT OLD METHODS.

ROHTAK.



7.—COARSER WOVEN, STILL UNCHANGED.

ROTTAK.



8.—ORIGINAL IDEA OF HAZARA WORE.



9.—NEW PATTERN, BUT OLD WORKING.

ROHTAK.



10.—COARSE MODERN WORK. PATTERN, STYLE, COLOUR, TEXTURE STILL UNCHANGED.



11.—HAGH LAHORI CHEHOTI.

HAZARA.



12.—HAGH LAHORI.

FAIR DYEING WORK SPOILED BY MAPPING OF GREEN.



14.—BAGH-CHINTLI. GOOD DARNING STITCH. HAZARA.



13.—BAGH KAKRI. FINE SPECIMEN OF DIAFER WORK. HAZARA.



16.—BAGH ANAR, EXCELLENT SPECIMEN OF PURE DIAPERING.

HAZARA.



15.—BAGH CHAND, GOOD SPECIMEN OF PURE DIAPERING.



18.—CHAMAKI, HAITI. (See Introduction, for model of fabric.)

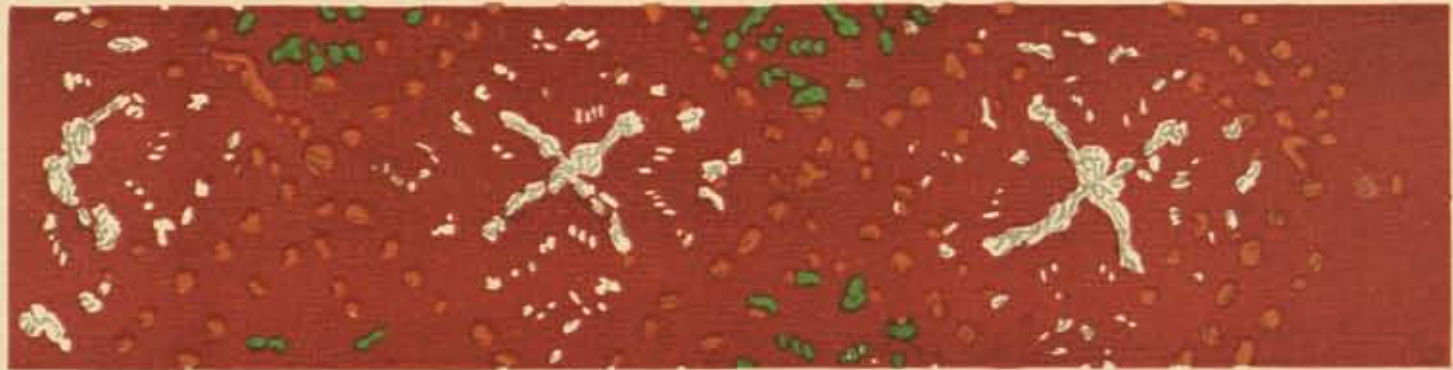
HAZARA



19.—KARAKA, HAITI. (See Introduction, for model of fabric.)



2Q.—BAGH PUNJAB. PURE PHULKARI PATTERN, WORKED ENTIRELY
IN ILLEGITIMATE STYLE BY THE EYE ONLY.



BACK WORK OF 2Q.

GUJRANWALA.



1Q.—SHALEMAN BAGH. PURE PATTERN DERIVED BY THE
MAPPING OUT.



21.—WELL WORKED SPECIMEN OF DEBASED STYLE.



BACK WORK OF 21.



22.—DHUNIA BAGH. PURE PHULKARI STITCH, BADLY WORKED.

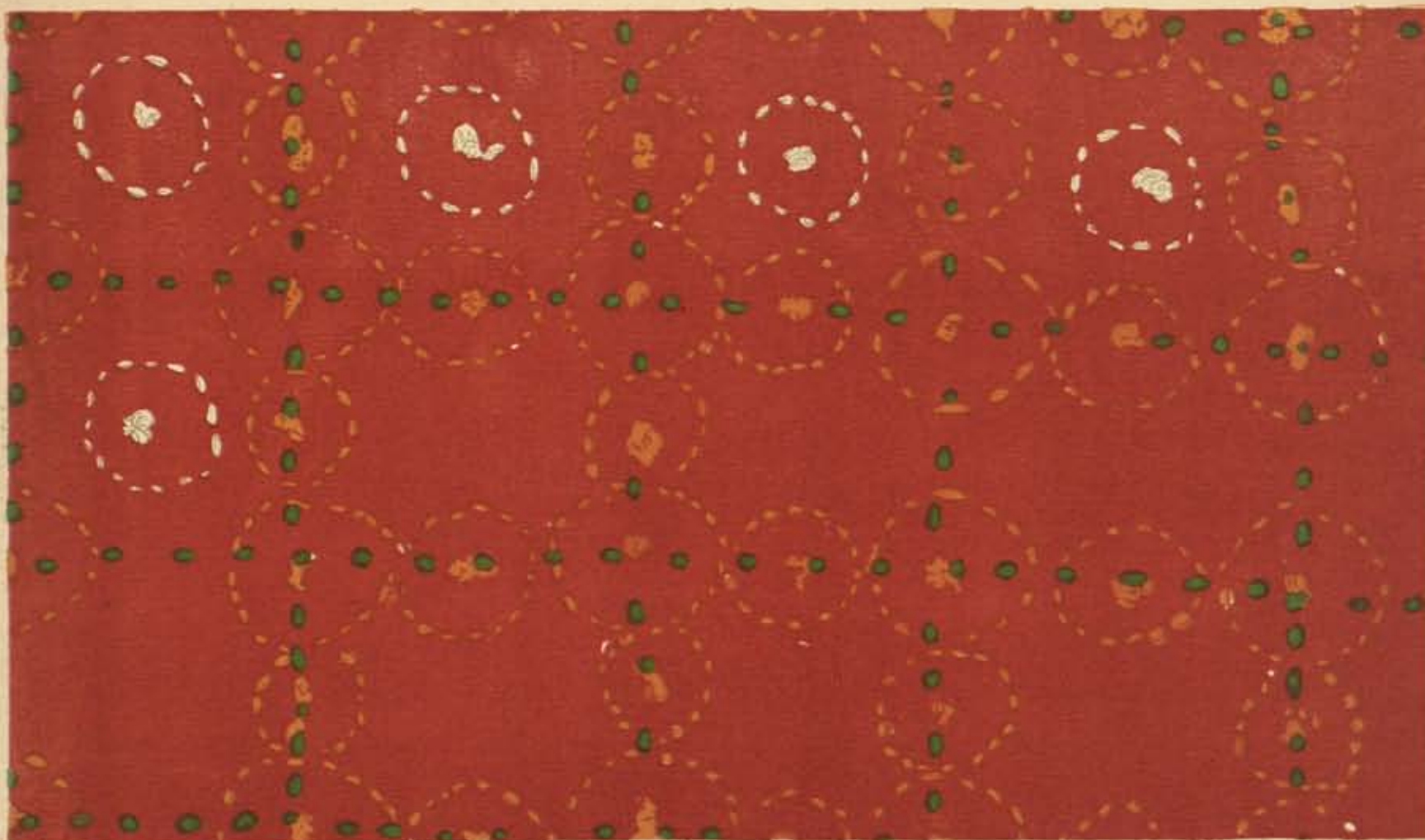


23.—MIRCHA BAGH. NOT PHULKARI WORK. FEATHER STITCH.



24.—NOT PHULKARI WORK. RESULT OF ENGLISH PATTERNS.

XIV



25.—SHOWING TOTAL DISAPPEARANCE OF PHILKARI STITCH.

GUJRANWALA.

39893



26.—DELHI BAGEL. VERY BAD RESULT OF A LEANING TOWARDS WHAT IS ERRONEOUSLY CALLED DELHI EMBROIDERY.



27.—MANCHESTER BAGH. SPECIMEN OF THE
CAUSE OF PHULKARI DETERIORATION.
RESULT OF NATIVE BAD TASTE.



28.—JUBILEE BAGH. RESULT OF ENGLISH
BAD TASTE.

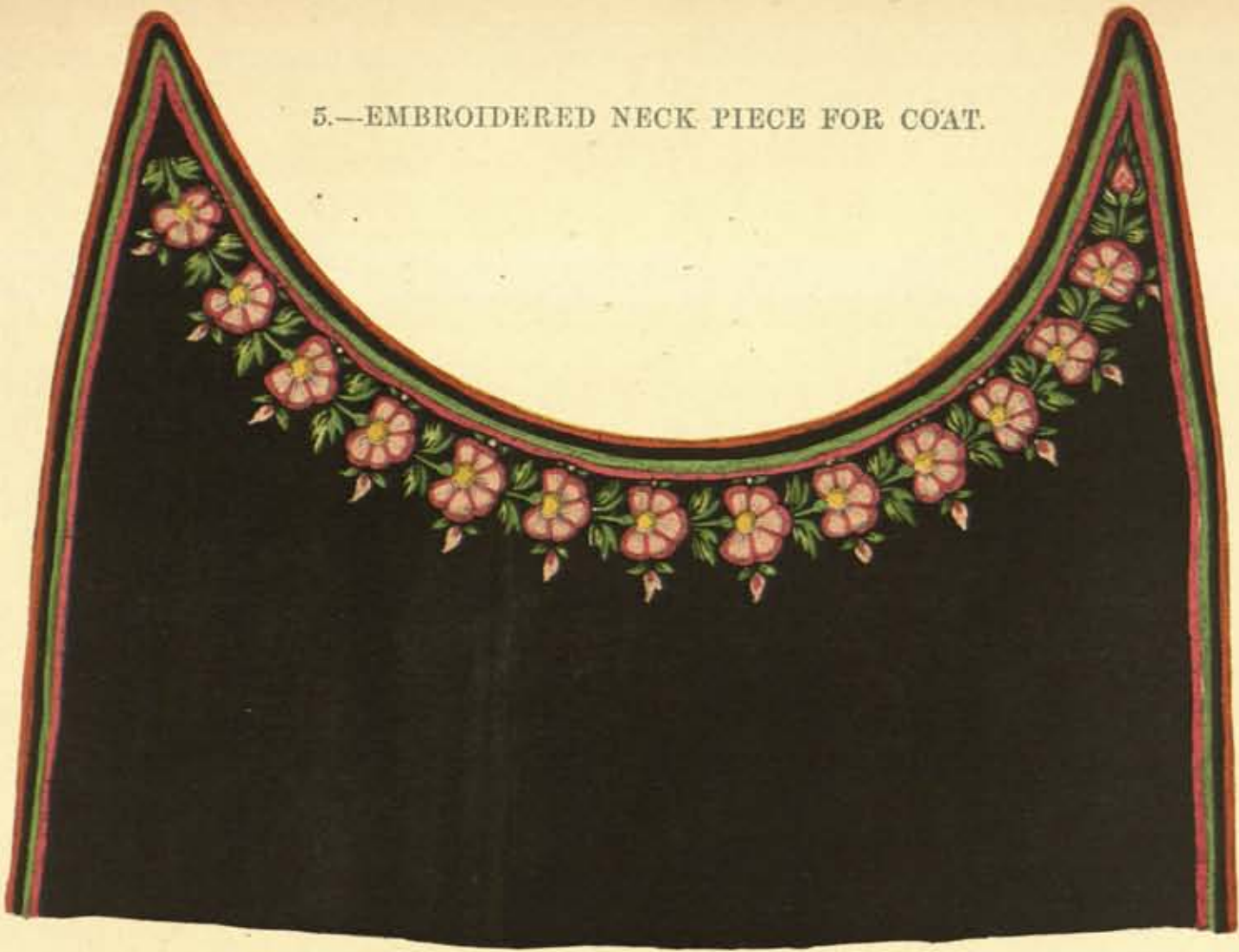


2.—PETTICOAT OF THE RUBARIS.



3.—PART OF A BODICE.

5.—EMBROIDERED NECK PIECE FOR COAT.



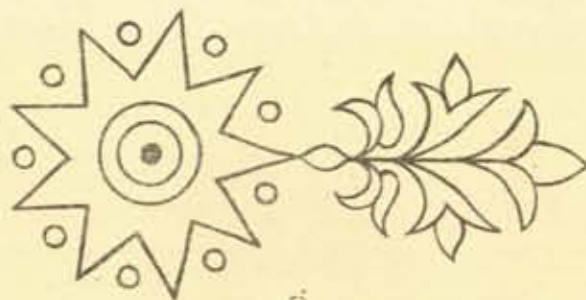
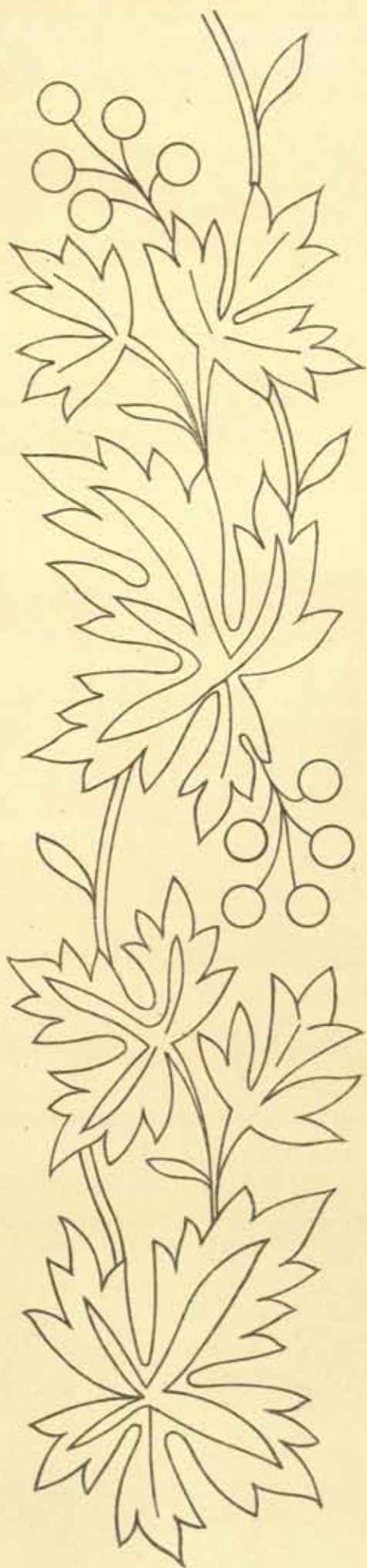
4.—CAP, CUTCH.



8. - METHOD OF WORKING WITH THE NEEDLE.



9. - SHIKARPUR EMBROIDERING.



13c.



14.—GOLD THREAD ON VELVET.



a



a



g



b



d



e



f



e

11 a-g.—VARIETIES OF EMBROIDERY.



12.—RESHMI-BHARAT-KAM.



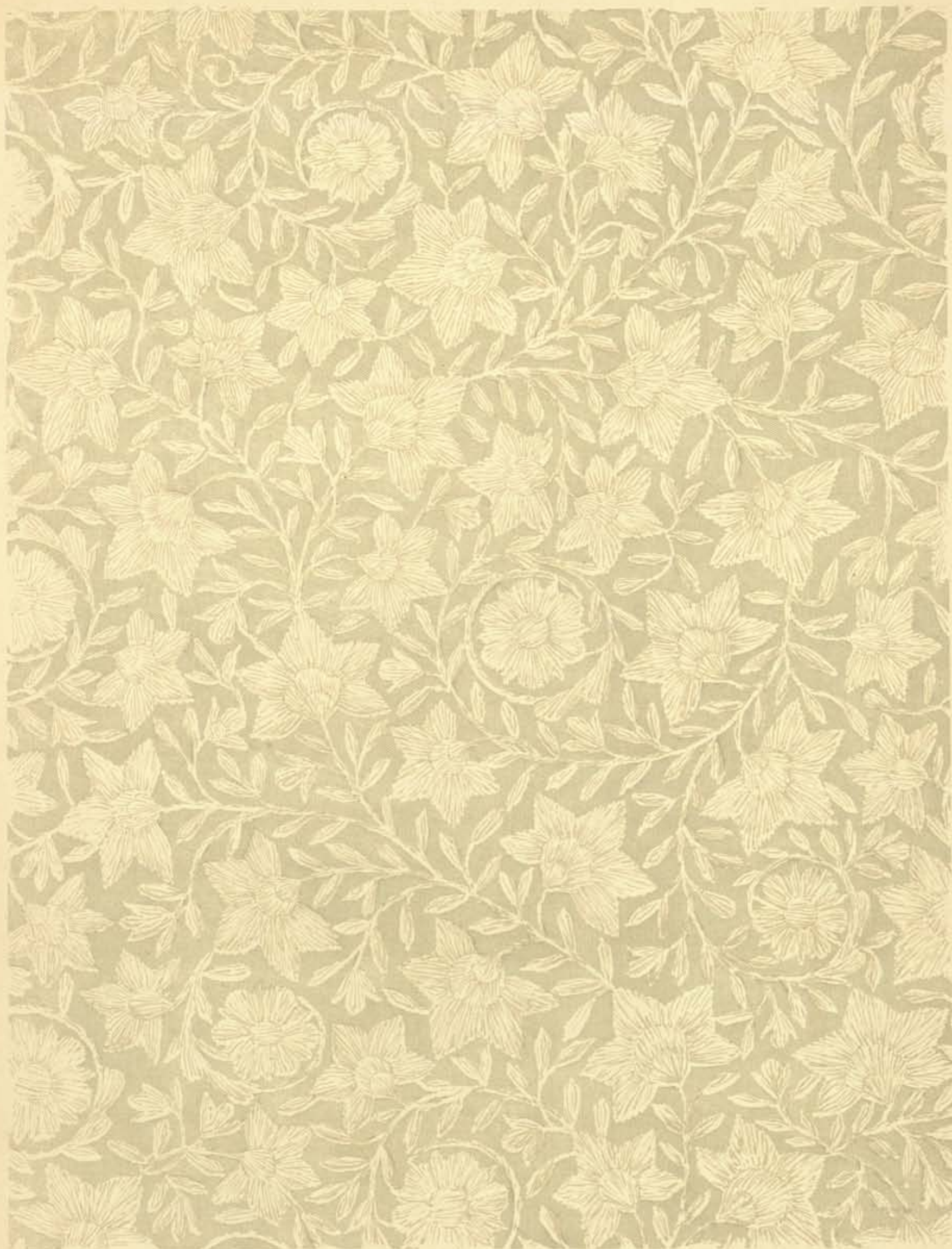


PHULCARI (flower work) EMBROIDERED *SARI*.
UMRITSUR.



W. G. G. G. Photo-lith.

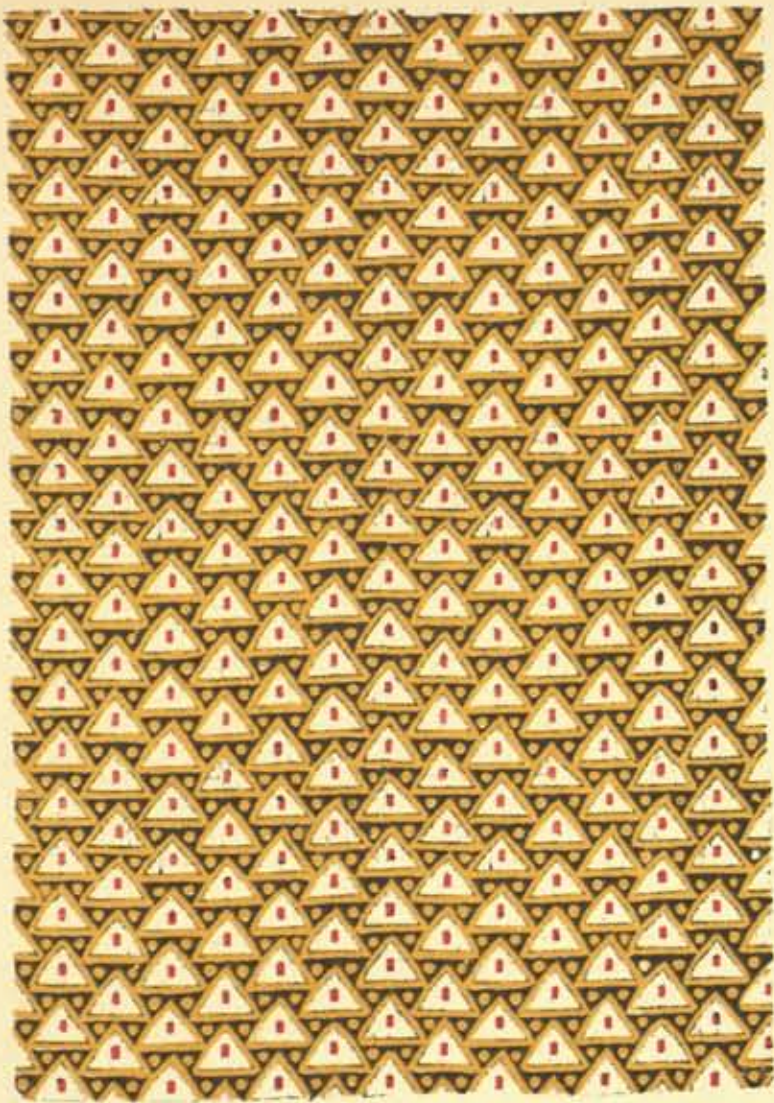
PHULCARI (flower work) EMBROIDERED SARI.
UMRITSUR.



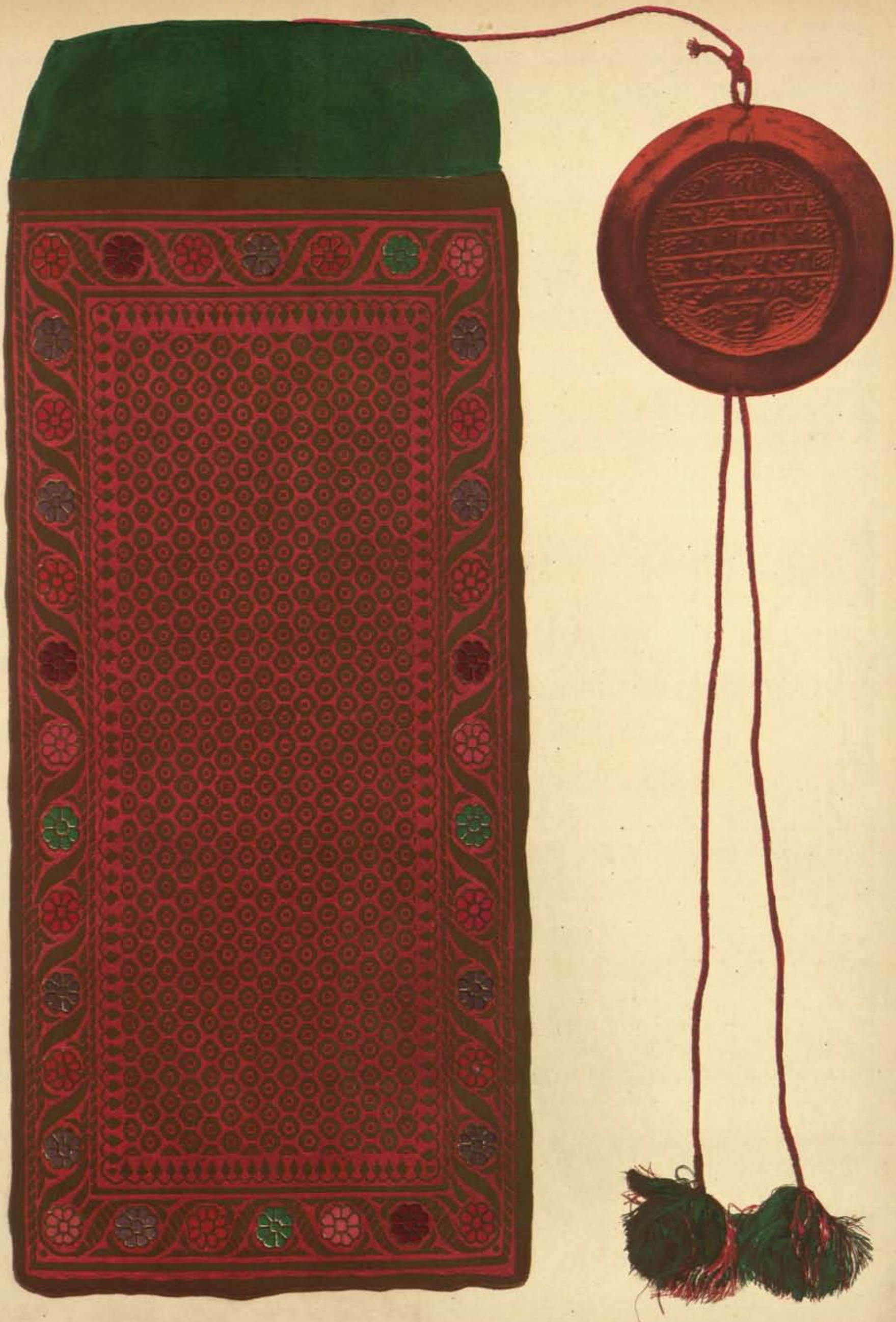
SILK EMBROIDERY DELHI



SILK MARRIAGE SARI. SURAT.



KINKHABS. SURAT.

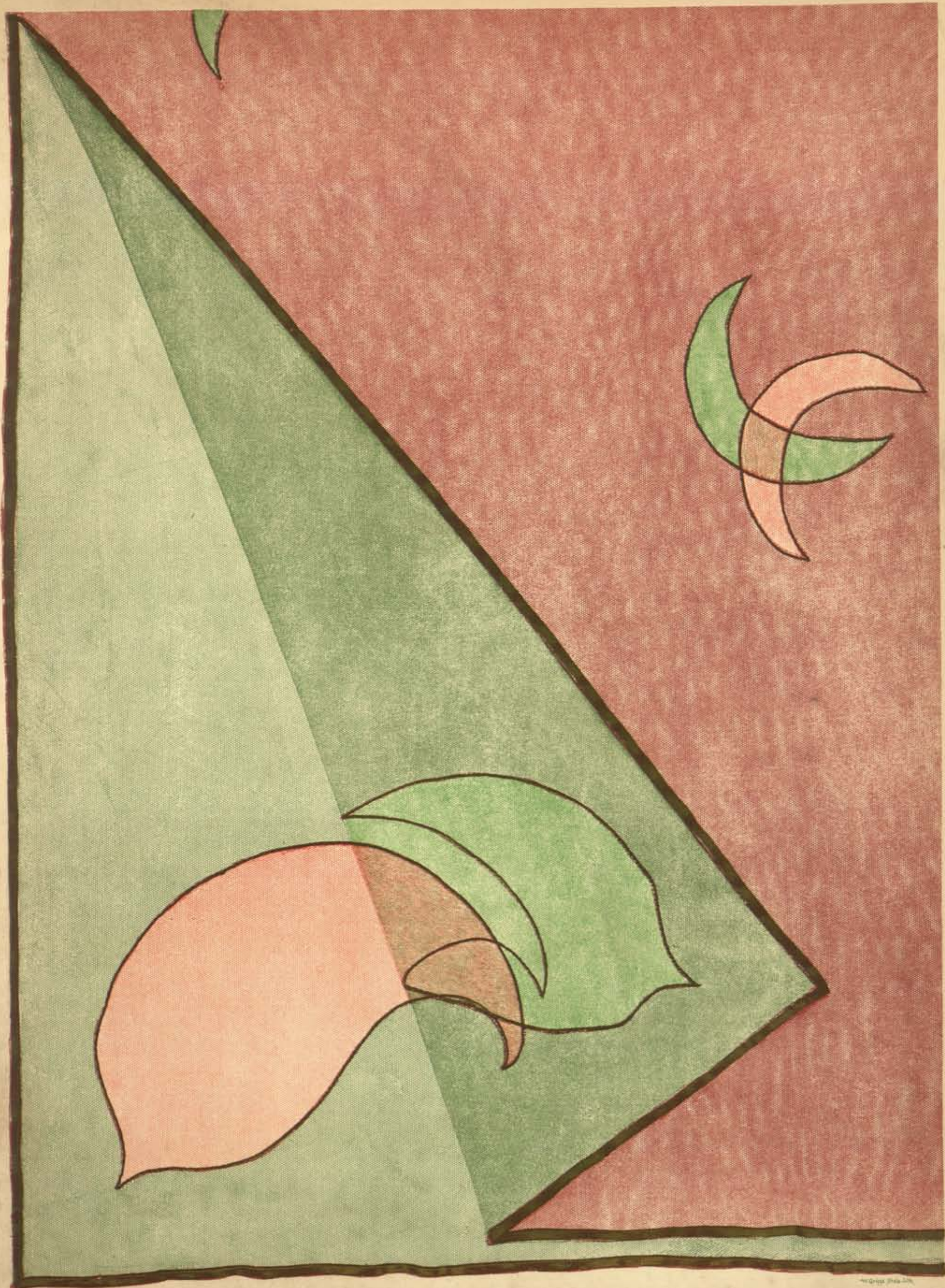


KINKHAB BAG, *KHARITA*.
USED AS AN ENVELOPE BY THE INDIAN PRINCES, WITH A SEAL OF
H. H. TUKOJI RAO HOLKAR, THE LATE MAHARAJA OF INDORE.
Entered by Sheikh Nizam Mahomed of Delhi



KINKHAB TABLE CLOTH. AHMEDABAD.





A TWO-COLOURED MARRIAGE SARI OF NET.
Dyed red on one side and green on the other.

U. W. R.



RED AND WHITE TURBAN. ULWUR.
(Knot dyeing, or tie-and-dye work.)



BANDANA WORK. ULWUR.
(Knot dyeing or tie-and-dye work.)



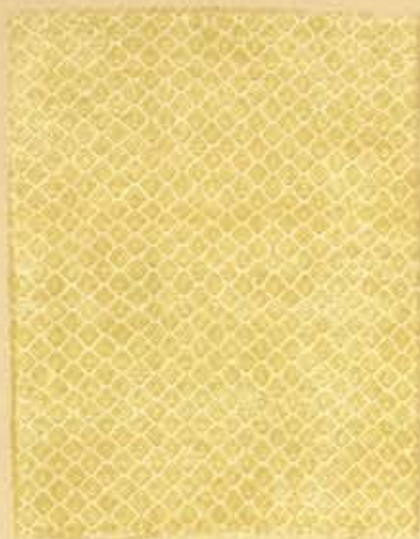
BANDANA WORK.
(Knot dyeing or tie and dye work.)
Lent by Diwan Sri Ram, Prime Minister of Ulwur.

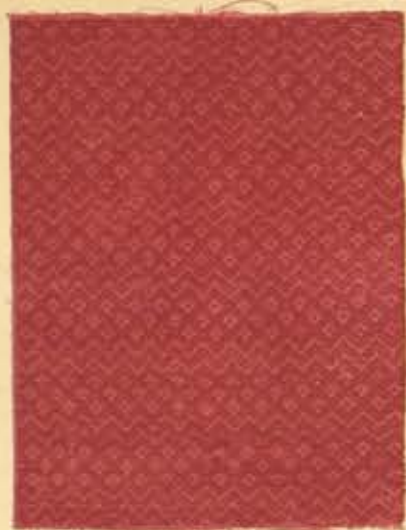


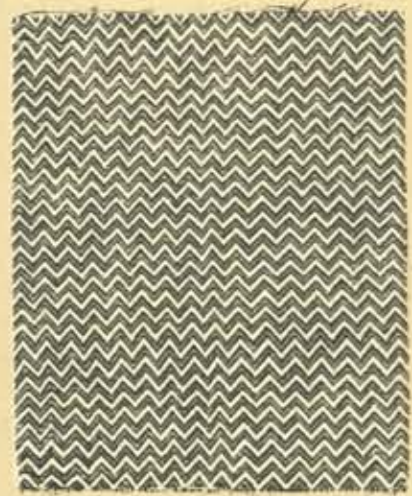
KINKHAB.—*gota vela*.



KINKHAB.—(BANARSI)—*Pau Kothama Chardani*.









WOOLLEN PILE CARPET. Mirzapur.



WOOLLEN PILE CARPET. Mirzapur.



WOOLLEN PILE CARPET. Hyderabad.



WOOLLEN CARPET. Jaipur.



WOOLLEN CARPET. Jaipur.



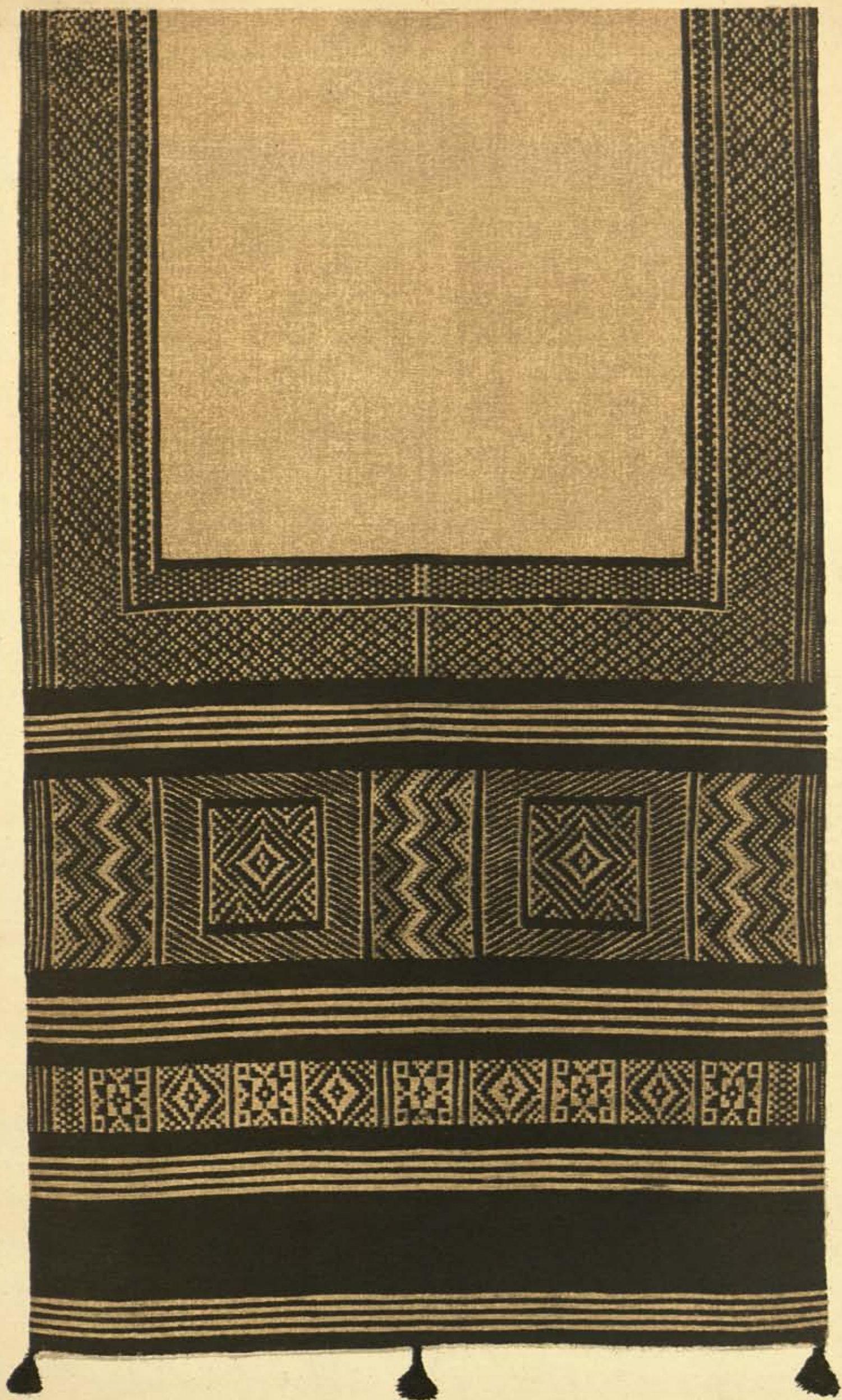
WOOLLEN CARPET. Jaipur.



WOOLLEN CARPET. Jaipur.



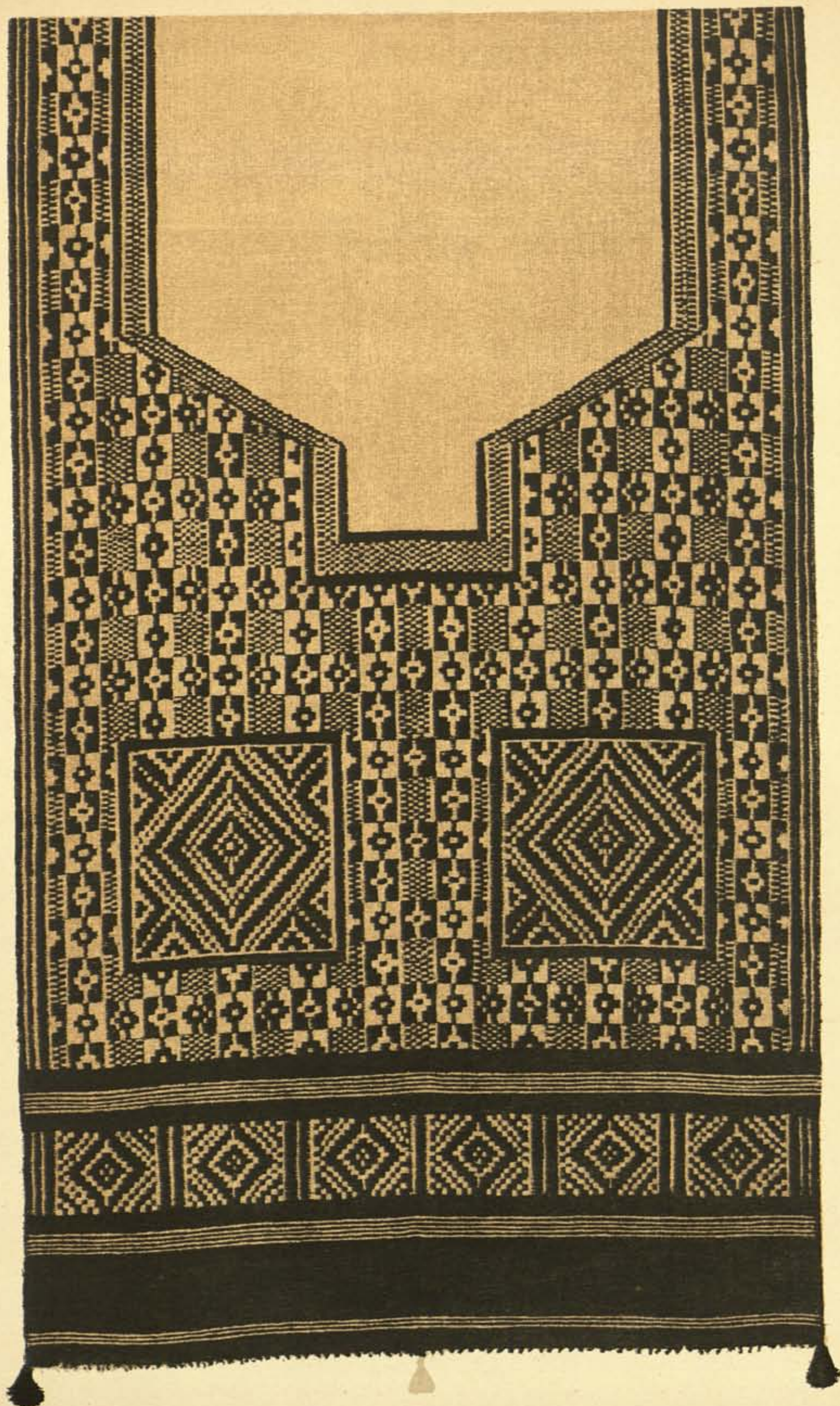
WOOLLEN CARPET. Jaipur.



MAT. PALGHAT.



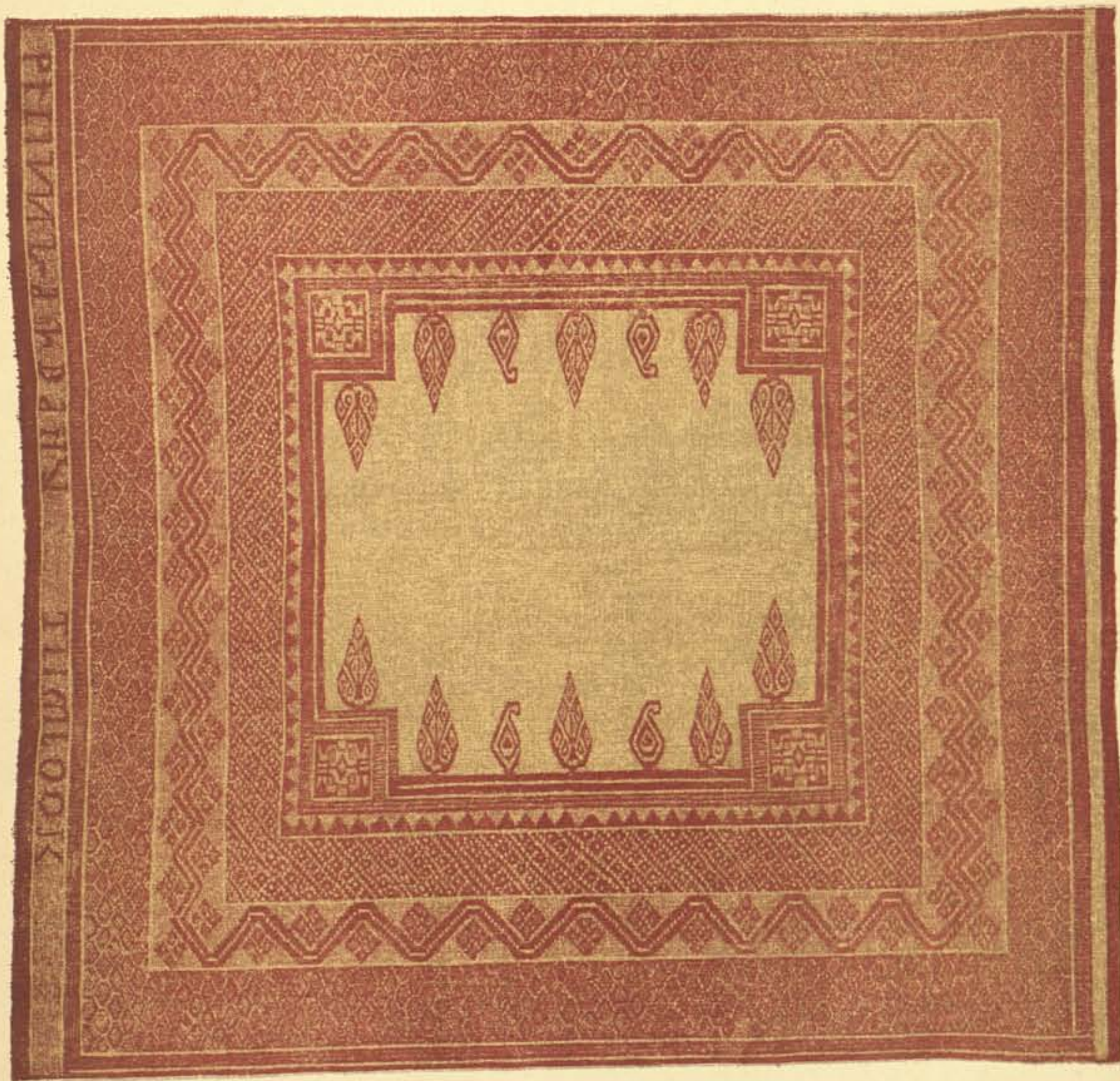
WOOLLEN PILE CARPET. Mirzapur.



MAT, PALGHAT.



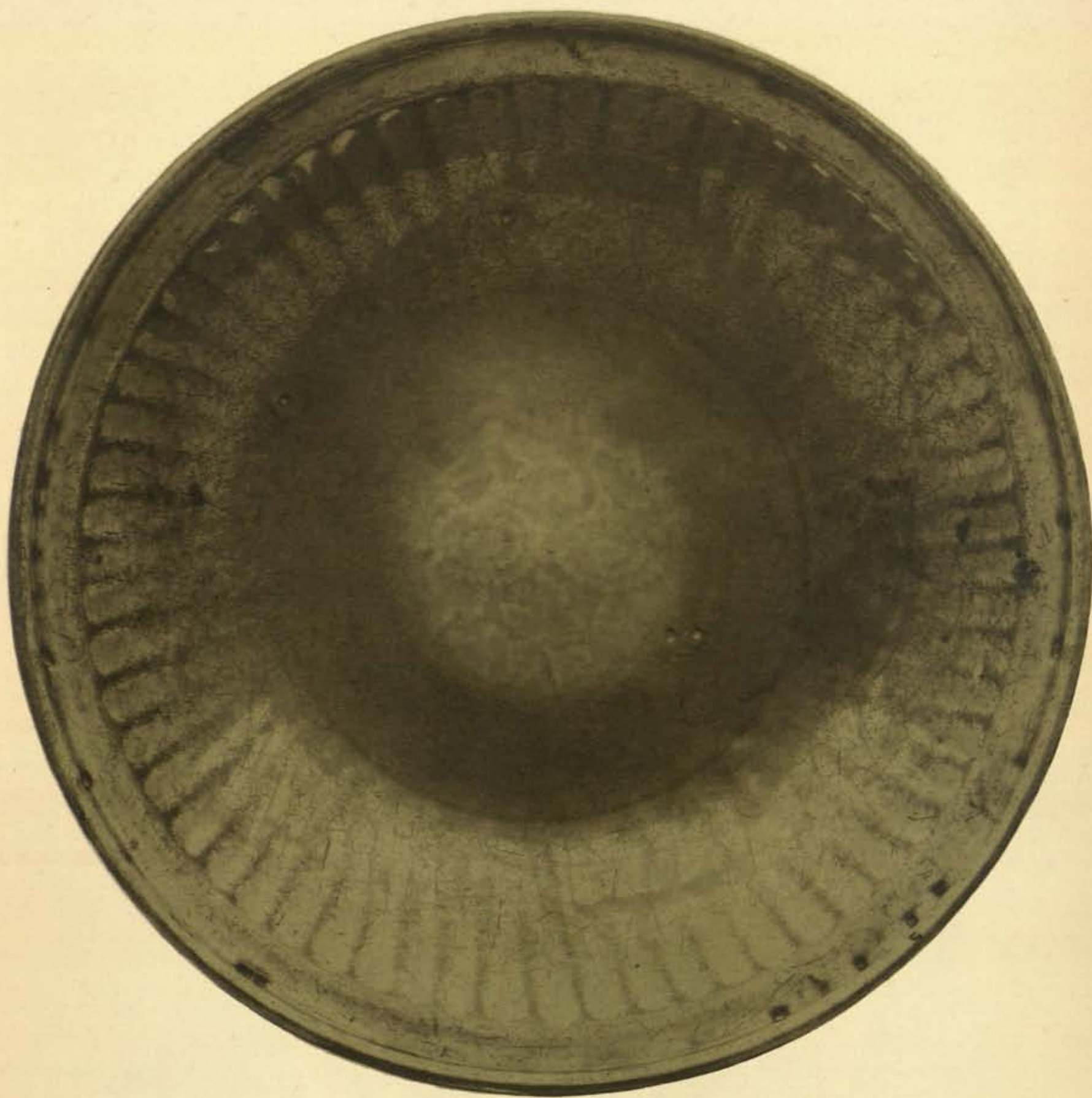
MAT. PALGHAT.



MAT. JESSORE.



Vase. Crackled greyish-green celadon glaze.
Height 13 $\frac{1}{4}$ in., diameter 6 $\frac{1}{4}$ in.



Round Dish. Greyish-green celadon glaze.
Diameter 14 $\frac{1}{4}$ in.



1



2



7



3



5



8

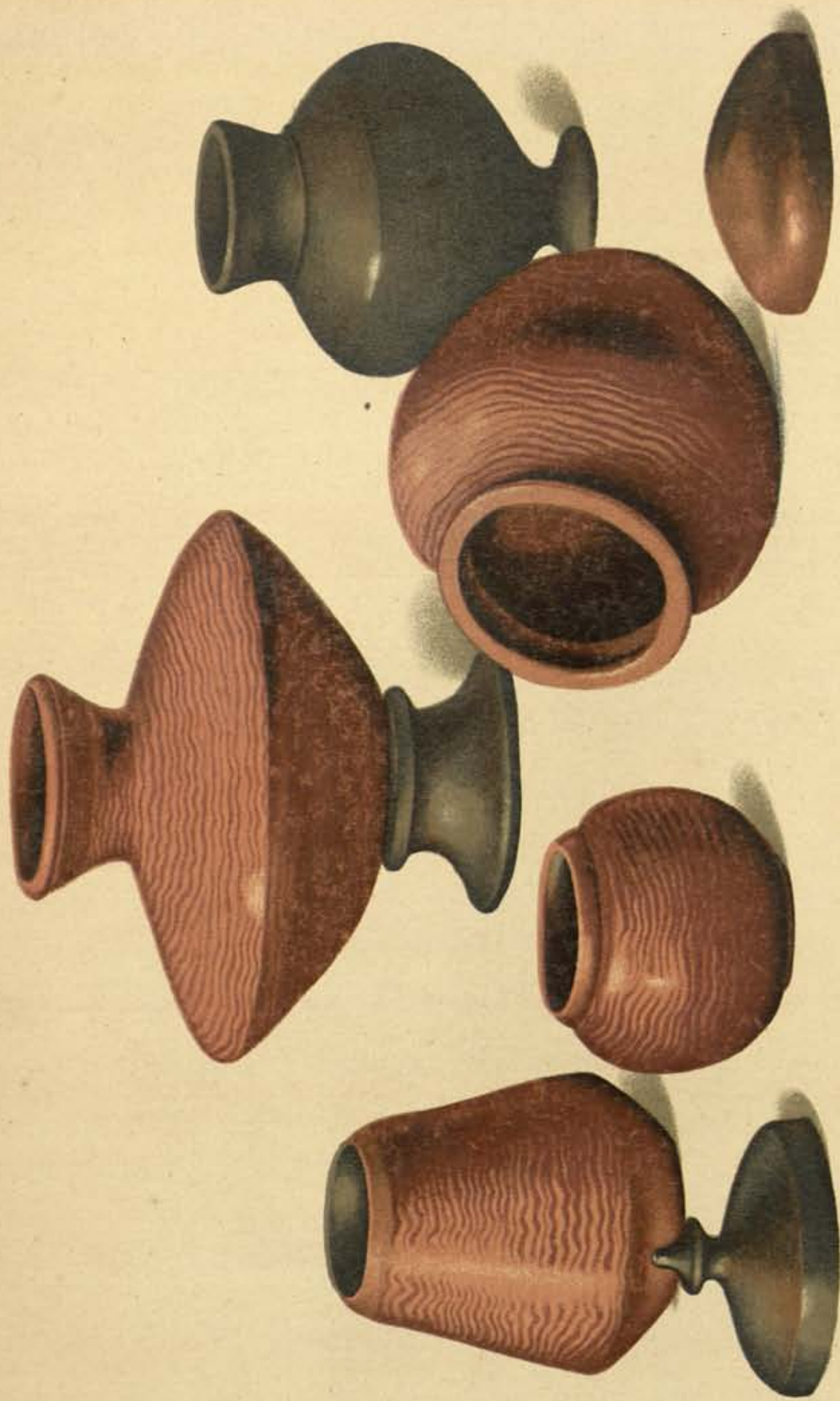


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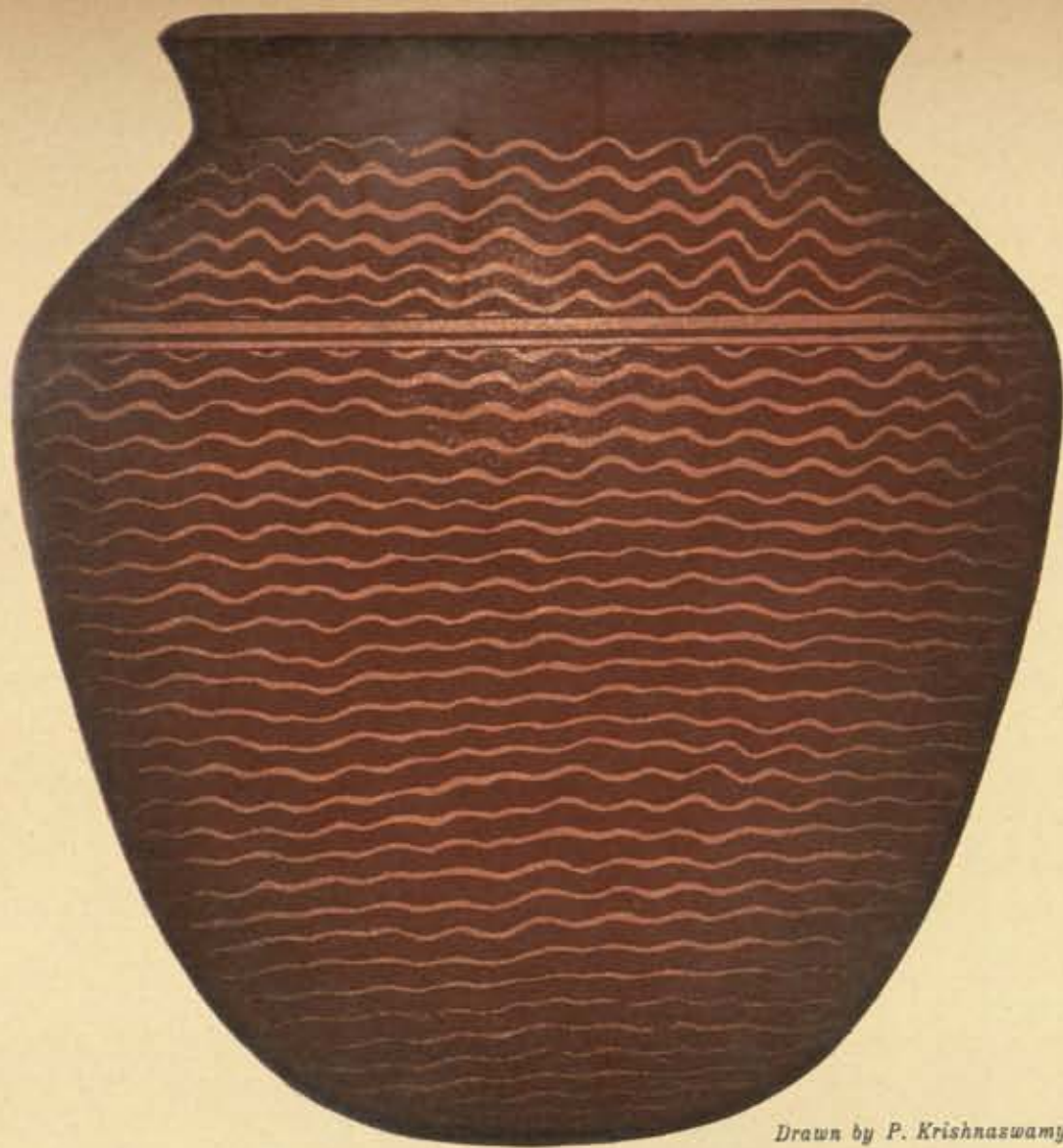
6

1 to 6. Carved agalmatolite; imported from China into India. 7. Jade Pendant.
8. Jade Bow-ring from Central Asia.



60.—ANTIQUE POTTERY FROM OLD TOMBS.

Alfred 1885



Drawn by P. Krishnaswamy, Madras School of Arts.



62.—ANTIQUE POTTERY FROM OLD TOMBS.

K. Subbaiyer, pinxt., Madras School of Arts.



Malabar District.



Palavaram.



Found by T. R. Sandford, Esq.

Coimbatore District.

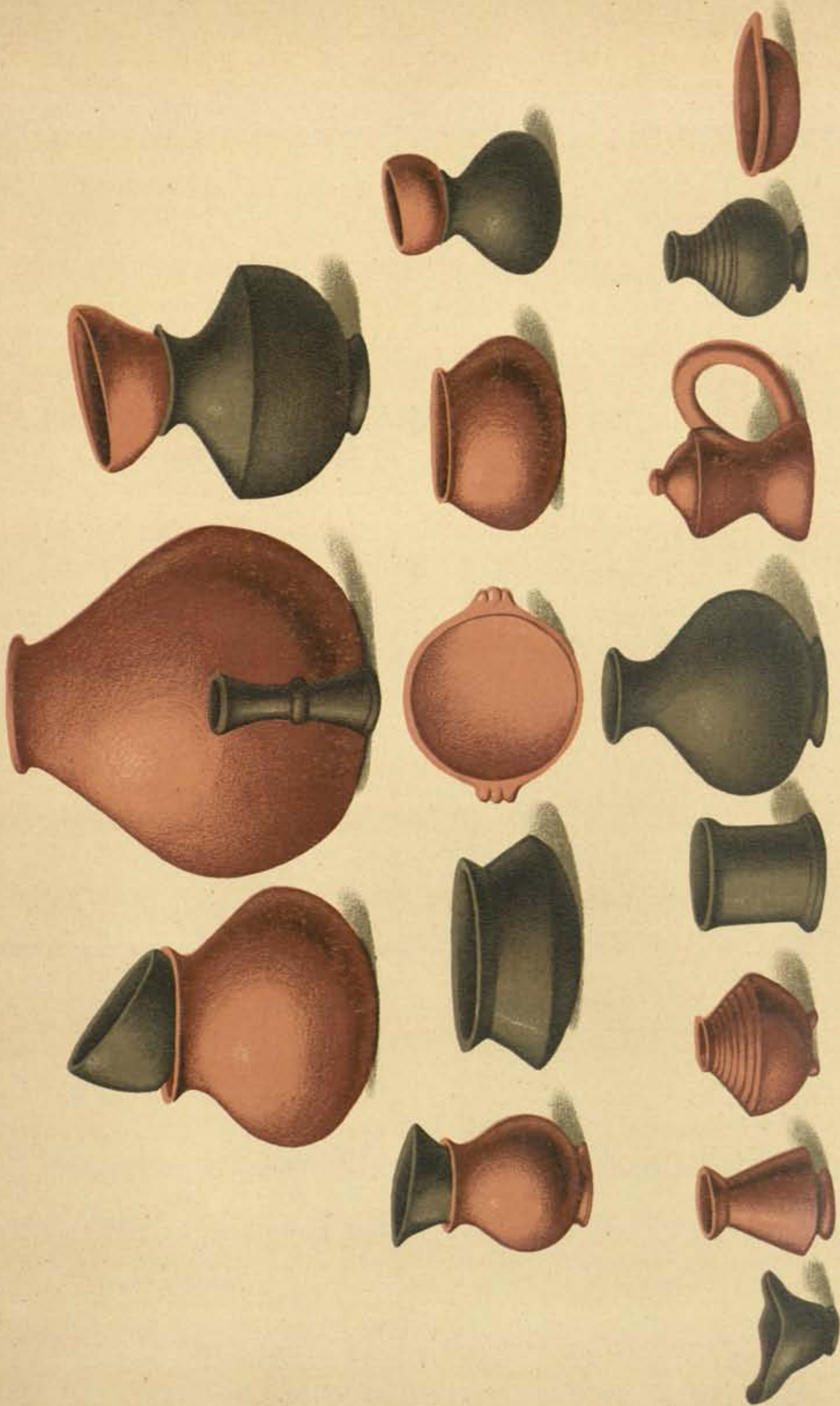
From a photograph by E. W. Stoney, Esq.



Coimbatore District.



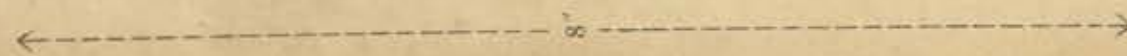
Chingleput District.



66.—EARTHENWARE FROM SOUTH CANARA.
 Drawn by P. Krishnaswamy, Madras School of Arts.



71.—MADRAS SCHOOL OF ARTS' POTTERY.
K. Subbaliyar, painter, Madras School of Arts.



size of original

47.—BISWAN (Sitapur) AND GONDA POTTERY.

9"



Bulandshahr.



Gonda.

48.—POTTERY.

12"



Bulandshahr.

10"



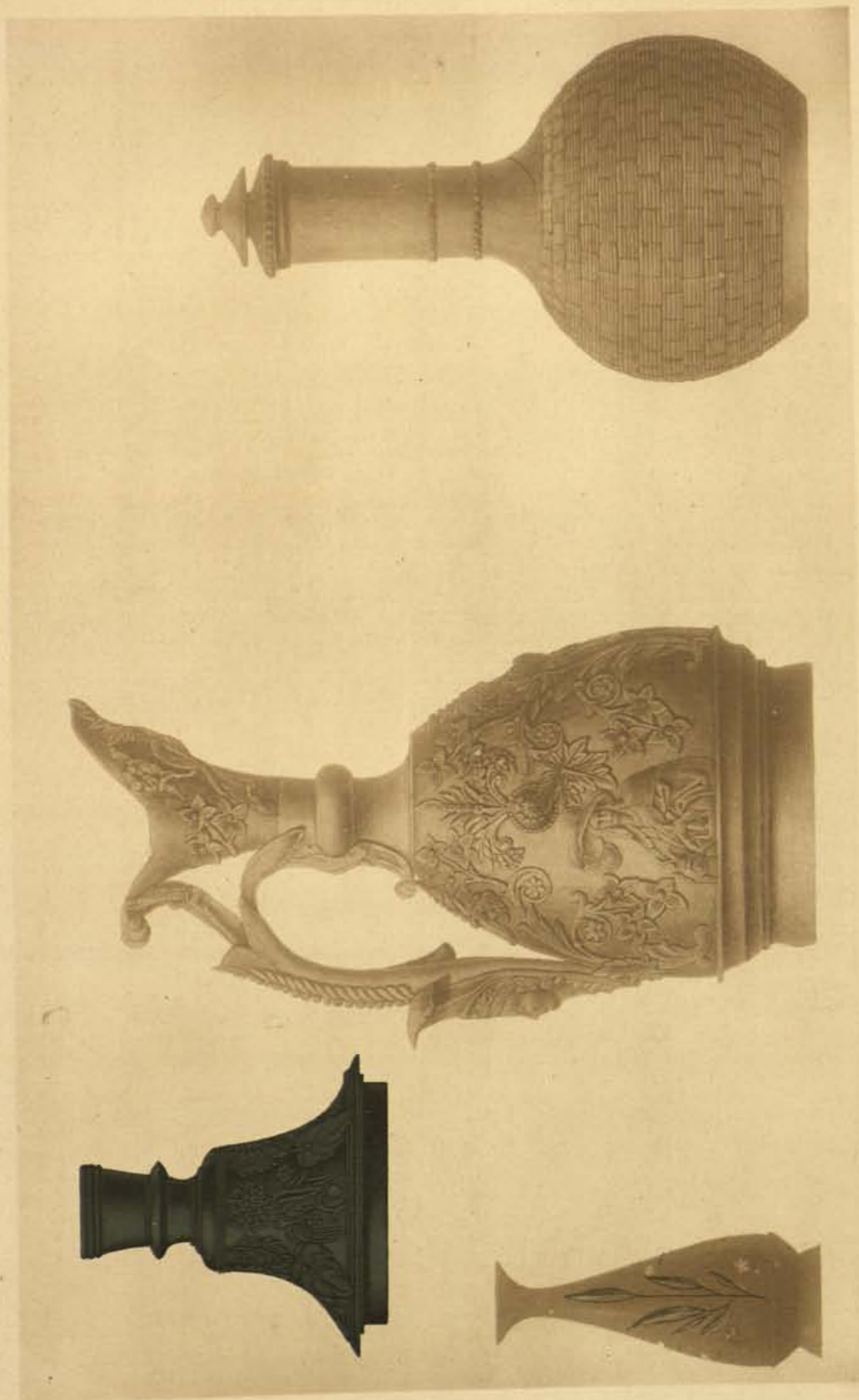
DRAWN BY
BHAIKAV BAKHSH AND FAZLUD DIN L.
ARCH. SURVEY, N.W.P.

49.—CHUNAR (1, 2, 3) and AZAMGARH (4, 5, 6, 7) (Nizamabad) POTTERY.



50.—AMROHA POTTERY (1,2,3,4) painted.
RAMPUR POTTERY (5,6,7) glazed.





51.—ALIGARH POTTERY, unglazed.
Size of originals.

DRAWN BY SONAH LALL
ARCH. SURVEY, N.W.P.





VASE, STONEWARE. Modern Indian.
Madras School of Art. E. Havell, Director.



Pottery, School of Art, Jaipur, with floral ornament.



JAR. DELHI.
12 (I.S.) 1884. Height 18 inches.

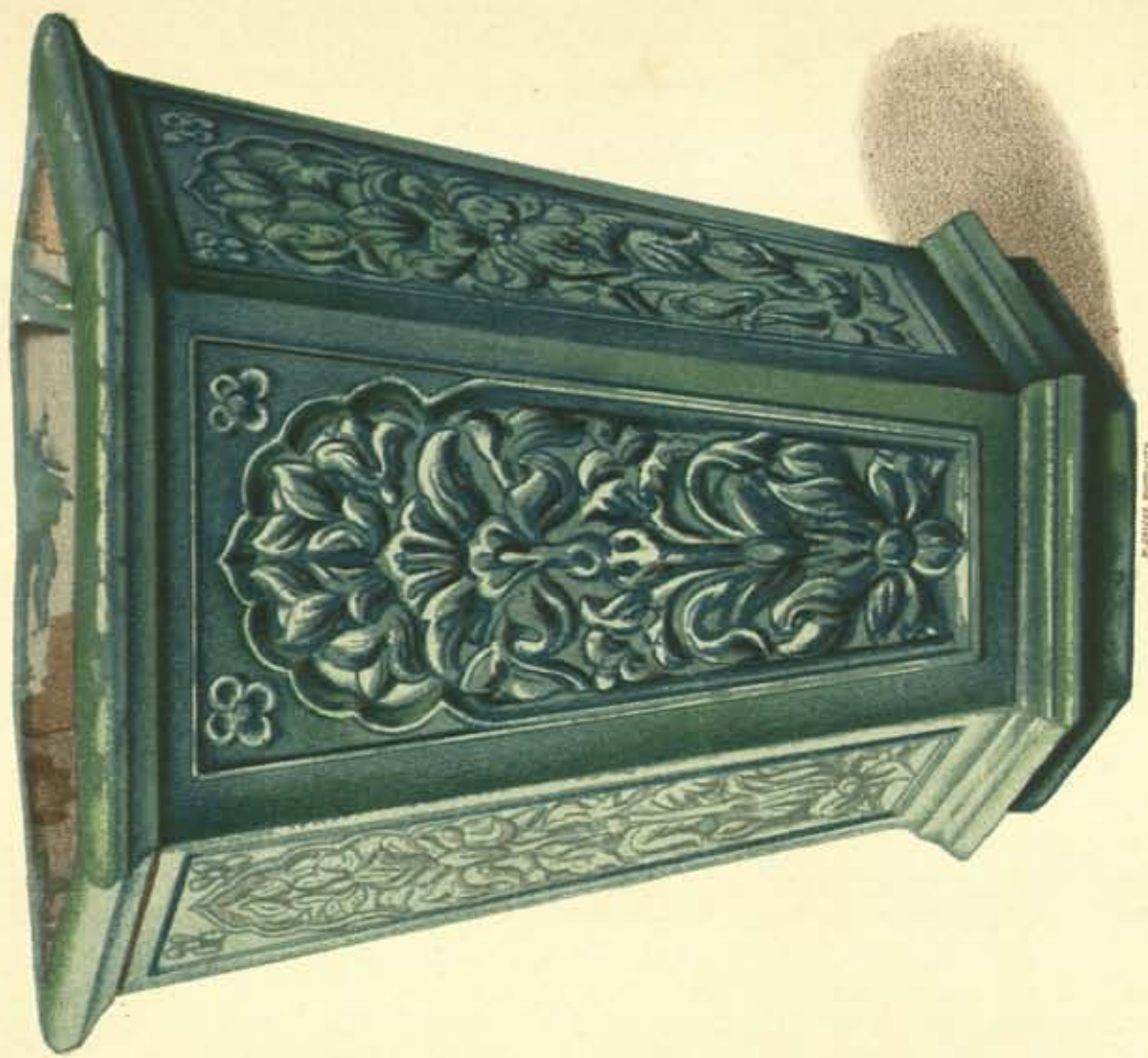


VASE AND COVER, "MARTABAN," GLAZED EARTHENWARE. MULTAN.
386 (I.S.) 1883. Height 15½ inches.





PLATE, "THALI," GLAZED EARTHENWARE. PESHAWAR.
1668 (I.S.) 1883. Diameter 19½ inches.



FLOWER POT, EARTHENWARE. LAHORE SCHOOL OF ART.
2503A (I.S.) 1883. Height 12 inches.



ABDUL RAHMAN.

W. BRIGGS, PHOTO-LITH., LONDON, S.E.

POTTERY, BOMBAY SCHOOL OF ART.

JOHN GRIFITHS, PRINCIPAL



ASALAL RAHIMAN.

W. GRIGGS, PHOTO-LITH., LONDON, S.E.

POTTERY, BOMBAY SCHOOL OF ART.

JOHN GRIFFITHS, PRINCIPAL.

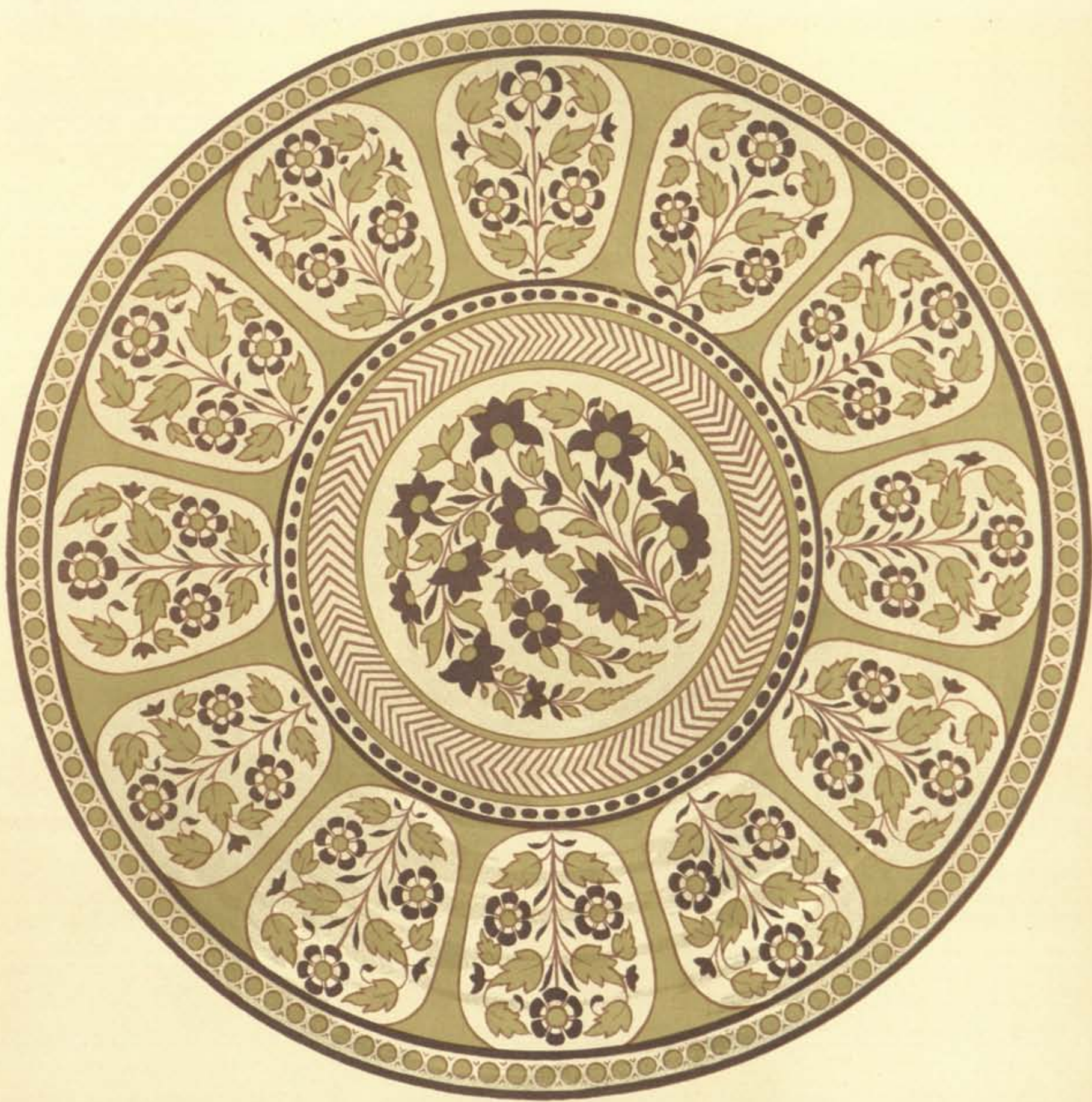


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ARALAI RAHMAN

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MAYO SCHOOL OF ART, J. L. KIPLING, PRINCIPAL.

I

W. GRIGGS. PHOTO-LITH., LONDON.

MOOLTAN POTTERY.



2

MOOLTAN POTTERY.

W. GRIGGS, PHOTO-LITH., LONDON.

MAYO SCHOOL OF ART, J. L. Kipling, Principal



3

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MOOLTAN POTTERY.

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W. GRIGGS, PHOTO-LITH., LONDON.

MOOLTAN POTTERY



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W. GRIGGS, PHOTO-LITH., LONDON.

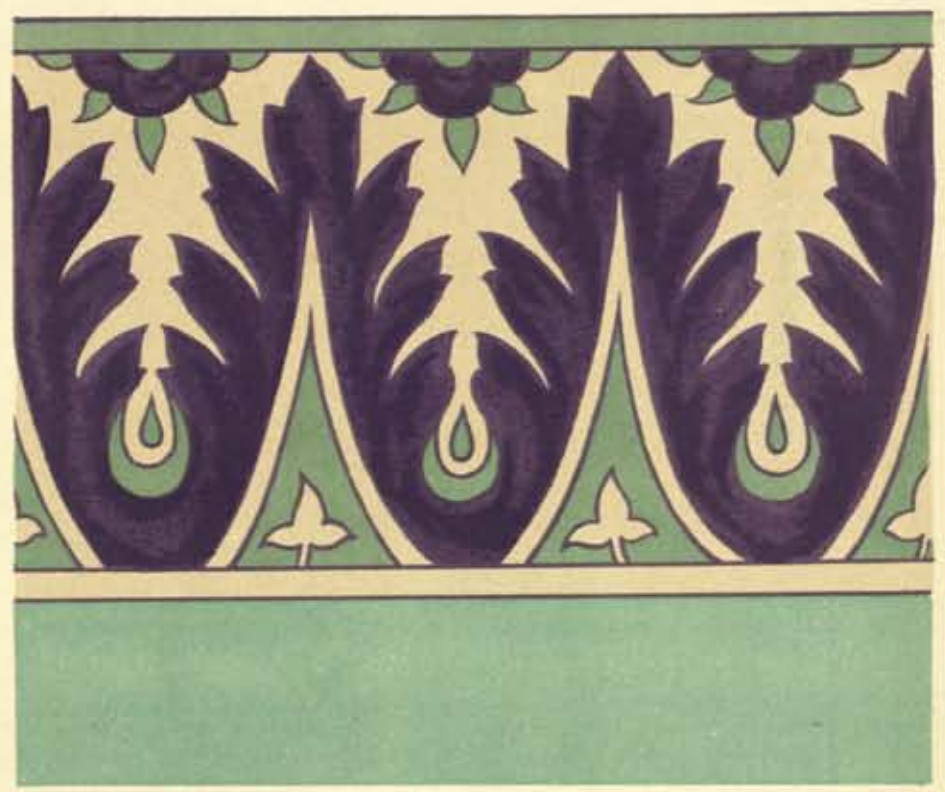
MOOLTAN POTTERY.

7

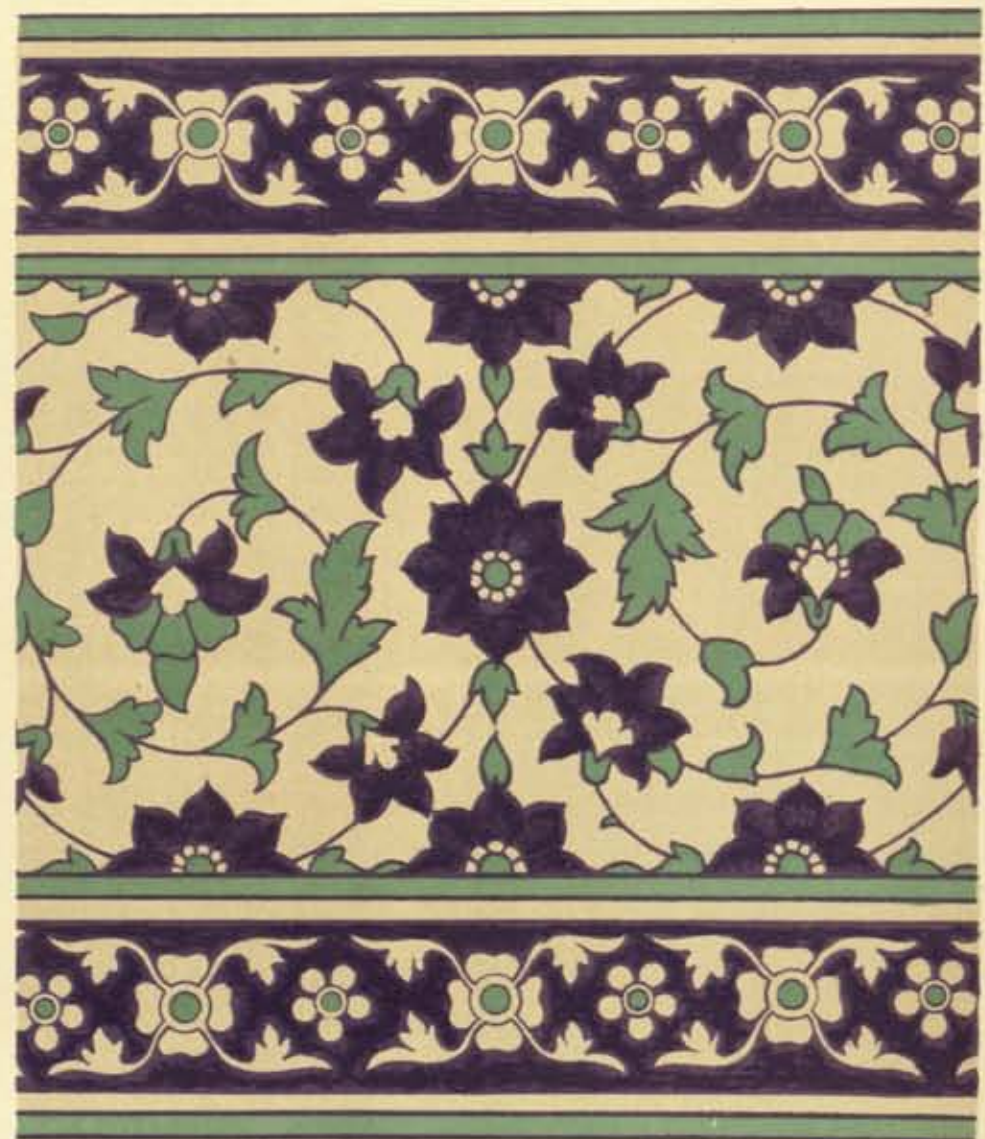


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9

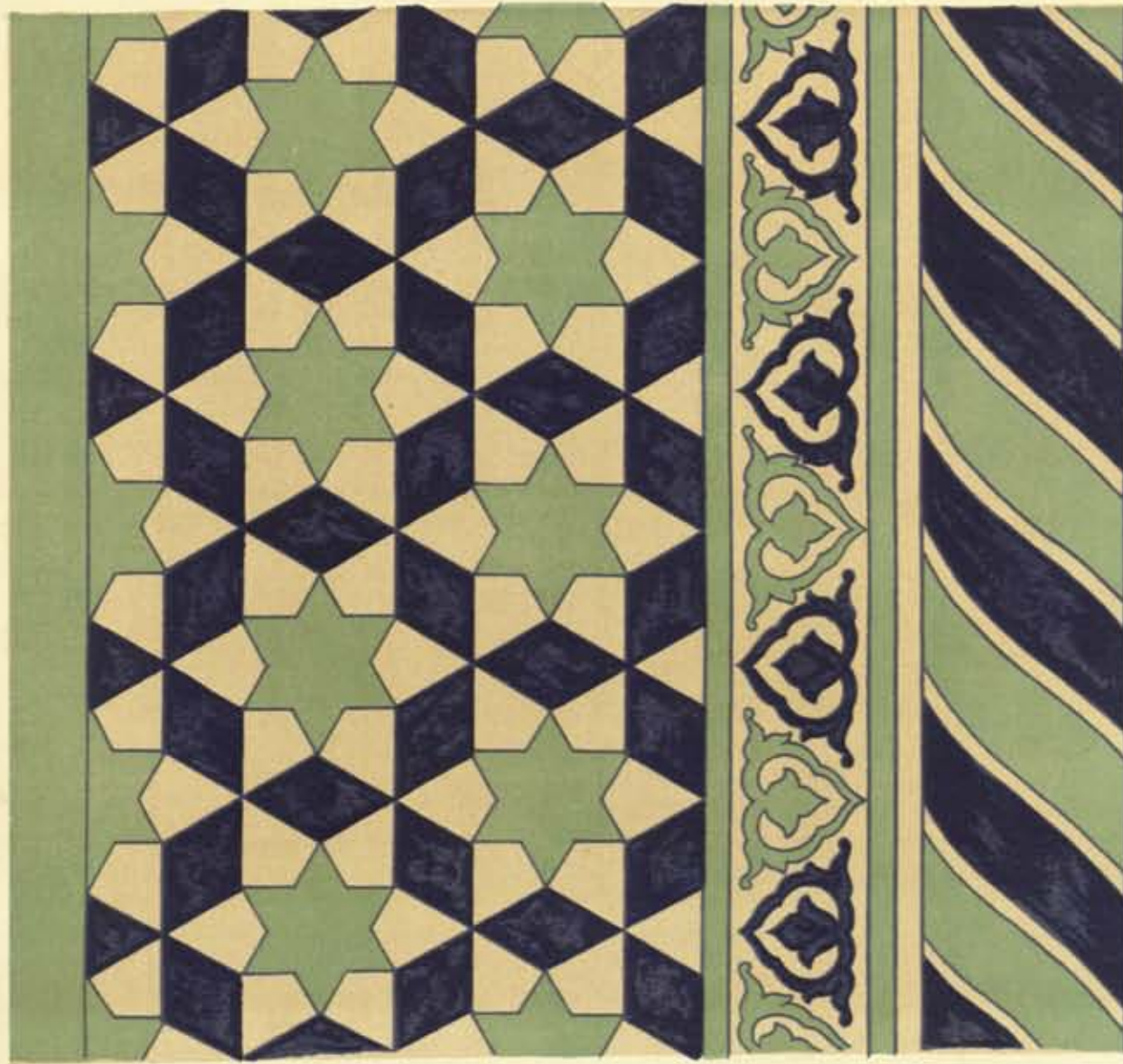


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MOOLTAN POTTERY



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MAYO SCHOOL OF ART, J. L. Kipling, Principal.

MOOLTAN POTTERY.

W. GRIGGS, PHOTO-LITH., LONDON.

"A book that is shut is but a block"

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